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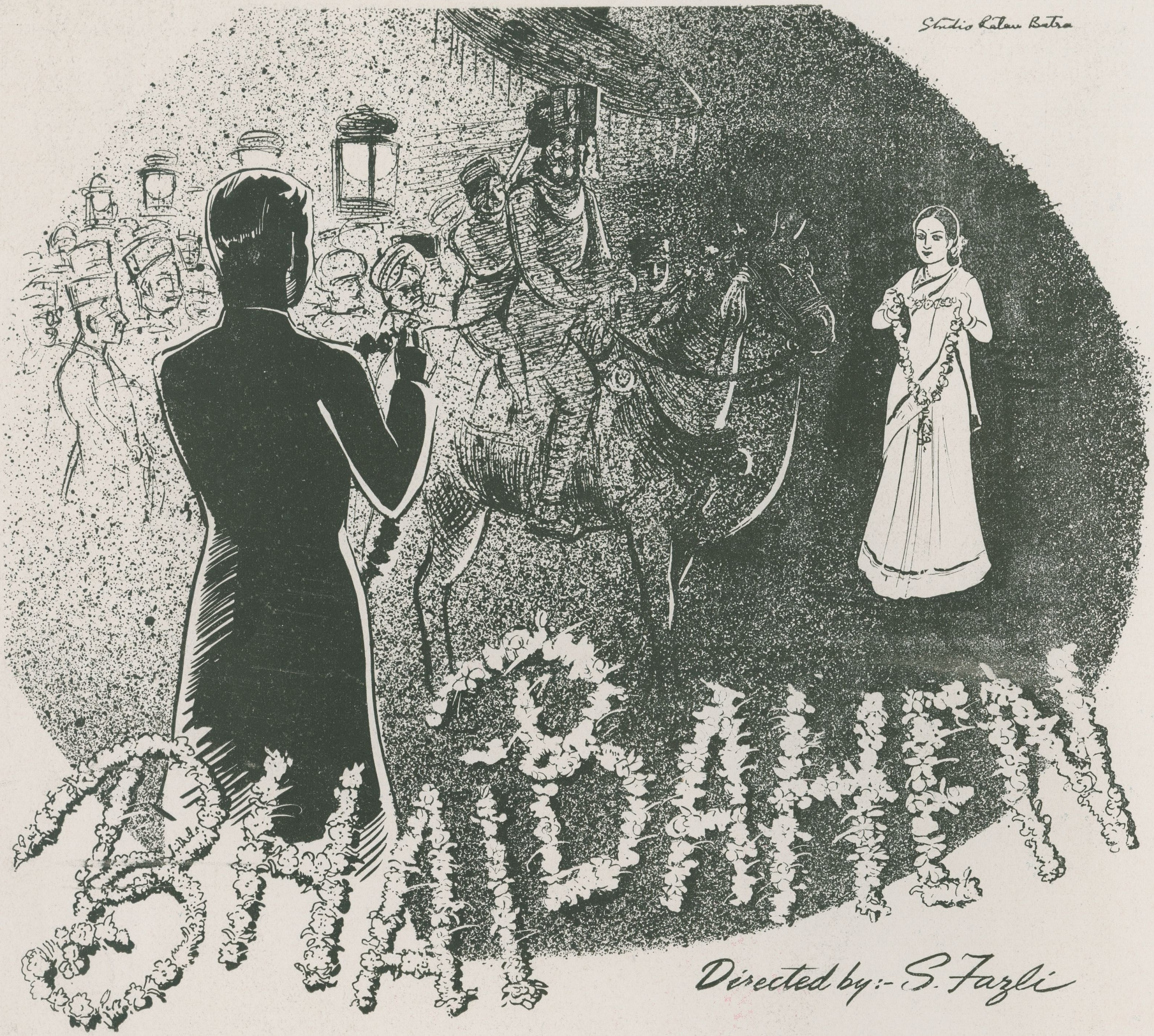
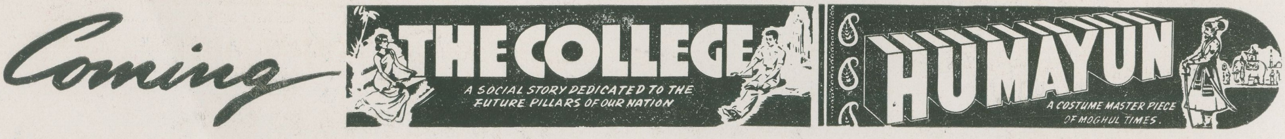

Studio Ratan Batra
BHAI BAHEN
Directed by:- S. Fazli

THIS IS ALSO A LOVE STORY — OF LOVE WHICH HAS NO DESIRE IN IT. IT'S A STORY AS OLD AS TIME — BUT SEE HOW IT IS TOLD TO-DAY.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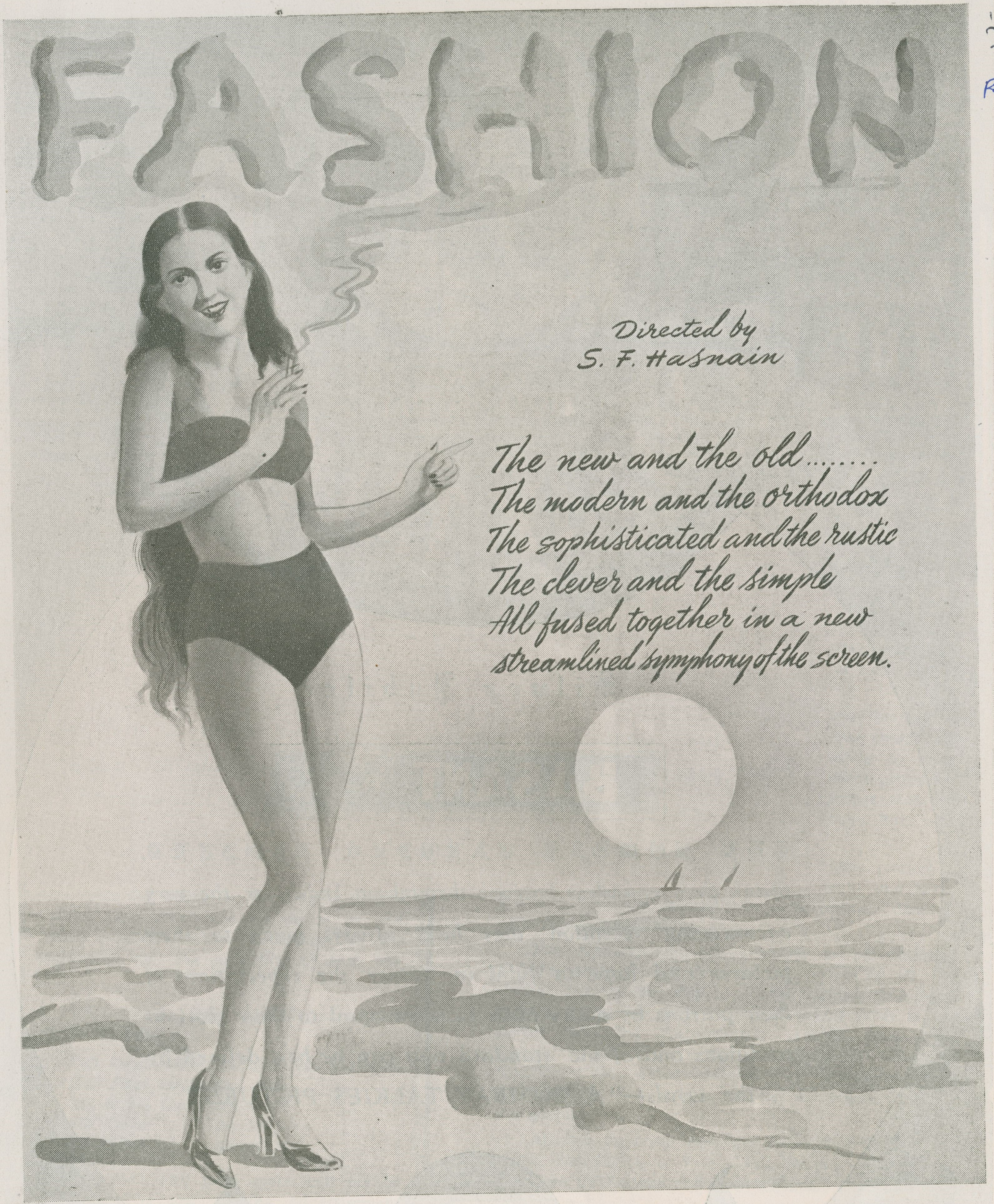
HUMAYUN
A COSTUME MASTER PIECE OF MOGHUL TIMES.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The sophisticated and the rustic
The clever and the simple
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FEBRUARY 1943

VOL. 9 **NO. 2**

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A Raw Deal In Raw Films

Almost every day we receive complaints from small producers about the difficulty they experience in getting supplies of raw films.

Wild and often baseless allegations are made against firms and individuals who are responsible for selling raw films in the Indian market.

We have very closely investigated some of these wild allegations and we are glad to observe that the business dealings of a firm like the Kodaks are absolutely clean and no extra gratification is necessary to secure raw film supplies.

On the other hand the film industry in India owes a deep debt of gratitude to the Kodaks who could have easily turned the war into an opportunity to make more money; but the fact that their present prices are more or less on the pre-war level, proves that the Kodaks conduct their business on honourable lines with a foresight that deserves praise.

The only other competing firm in the market is Kapurchand Ltd. They supply the Dupont raw stock. We wish we could enthuse over their business dealings with equal impartiality.

The Kapurchands are reported to be charging 33 1/3 % more than their old selling prices on all raw stocks. No one can stop a private business firm from making its profits in these times, but if what is reported about the Kapurchands is true, then their demand seems to be unfair in comparison with the Kodak's. We would welcome an assurance from Kapurchands that things are not as represented by the people.

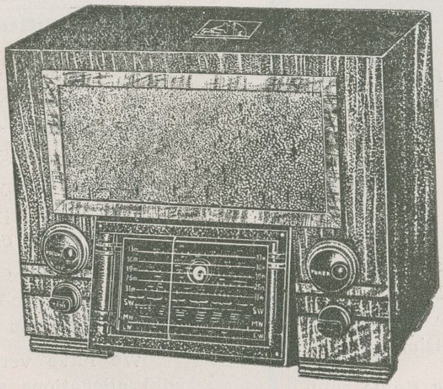
All this, however, does not mean that there is no unfair distribution of raw stocks, despite all the care exercised by Kodaks and Kapurchands.

Kodaks are at present supplying 30 producers in Bombay—14 with studios of their own and 16 independent producers—with negative and sound film, in addition to the supplies requisitioned by the Government for their military production units and the Film Advisory Board.

Latest Arrival—

MODEL 6212 A (A.C.)

6-valve Spread Band Radio Receiver



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LOUDSPEAKER: Elliptical type permanent magnet Loudspeaker.

Extra loudspeaker and pick-up sockets.

CABINET FINISH: Figured and straight grained walnut with black trimmings.

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His Master's Voice Salon

Sir Phirozshah Mehta Road, - Fort, BOMBAY.

We do not know anything about the production activities of the two military units under Majors Ghandhi and Stobart, as their work is kept a good state secret though the tax-payer is asked to foot the bill without complaining. It is quite probable that they are themselves quite ashamed of their work and are charitable in not asking the public to share their shame. Or perhaps they might be doing some useful work in producing military training films. The whole affair seems to be a big hush-hush and it pays every one to keep mum.

But we know what the Film Advisory Board has been doing during the last two years of its existence. The Board has not yet produced a single film that has in any way helped our war effort. If we are depending on the Film Advisory Board to win the war for us, we may as well consider it as already lost.

Several members of the Board have proved themselves utterly useless for the purpose they were taken. Not one of them has shown any imagination at any stage to produce a really useful film to promote our war effort. Day in day out they have enjoyed the status of being members of a Government of India Advisory Board, but not many have put their shoulders to their jobs seriously. Even attendances at the Board meetings have been irregular and meagre and several members, like Mr. Baburao Pai, have proved themselves just ornamental furniture to the Board.

And yet the Government have continued this ridiculous farce of maintaining a Film Advisory Board, with most of the members absent with their advice.

Mr. P. N. Thapar, I. C. S., Ag. Secretary of the Information Department, Government of India, under whose personal supervision this Board is functioning, can well be accused of shouldering his responsibility rather light-heartedly and thus prejudicing our chances of winning the war.

All that this Board has succeeded in doing so far has been to get the M. B. E. for Mr. Jamshed Wadia, its chairman and consume a huge lot of raw stock uselessly—stock which could have been well used for industrial purposes of other producers in the country.

Constantly harried by these Government requirements, Kodaks have been compelled to impose several restrictions on the raw stock supplies to the Indian motion picture producers.

With an anxiety to keep as many people as possible pleased, the Kodaks decided to acquire the co-operation of the Indian Motion Picture Producers Association in rationing the supplies of raw films.

The Indian Motion Picture Producers Association appointed a sub-committee consisting of Rai Bahadur Chuni Lall, Sardar Chandulal Shah and Mr. Jamshed Wadia, M. B. E., all leading producers with studios of their own and not one of them representing the small independent producers—who are the people suffering now and complaining loudly.

With the help of this Committee, the Kodaks, in all good faith, have been doling out the supplies to as many producers as possible.

A Bridge and Beauty Four

What if they do talk about beauty in-between-times? Loveliness is as important as losers! And with four such aces in one hand, Icilma is a slam call every time.

Lead with a light foundation of Icilma Vanishing Cream. It's a morning duty that protects the skin from the weather, stimulates the flow of natural oils that keep the skin smooth and soft. And it's a perfect powder base.

Follow with a light application of Icilma Rouge Cream to give a healthy glow to your cheeks. It's good for your skin, too.

Then a dust of fine-as-silk Icilma Face Powder to give your complexion 'bloom' — a bloom that lasts.

And, night-times, cleanse the skin thoroughly with Icilma Cold Cream. It clears the pores of all impurities, keeps the skin healthy, nourishes it while you sleep.

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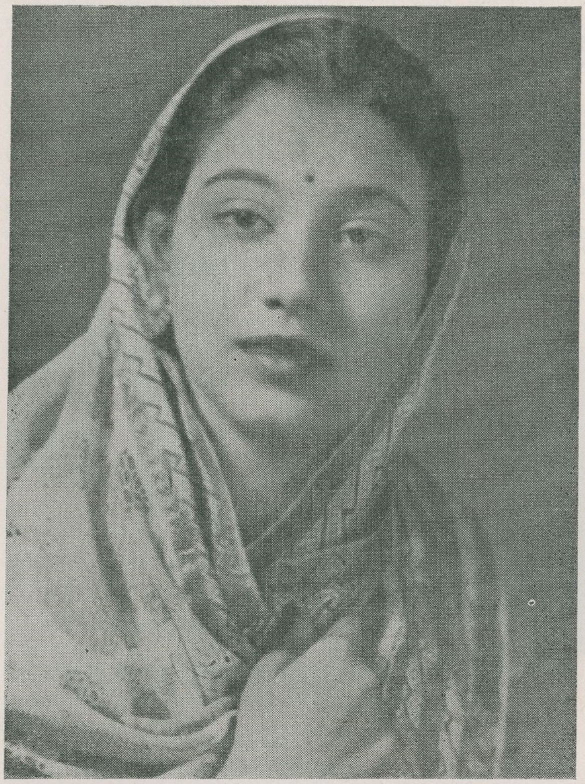
MAGIC VOICE of the SCREEN



Rekhadevi—just a new name perhaps—features in "Ashirvad" a Kirti picture.

Let us take one example to illustrate how this well-meant, well-intended method of mutual co-operation has worked out in actual practice.

During the concluding months of 1941 and throughout 1942, the Bombay Talkies are reported to have exposed picture negative raw stock as follows :

"Jhoola"	2,13,000	feet gross picture negative
"Basant"	1,18,000	,, ,, ,, ,,
"Kismet"	2,06,000	,, ,, ,, ,,
Total	5,37,000	feet picture negative

That should be enough footage to produce a dozen social pictures of standard length and yet the Bombay Talkies produced only three pictures and were allowed to indulge in a waste which would be called criminal even in peace times.

The Bombay Talkies are still reported to be having the following stocks as on the 20th of January 1943 :

Kodak Picture Negative	..	1,20,000 feet
Dupont Sound Negative	..	63,000 ,,
Kodak Blue-Black Positive	..	5,84,000 ,,
Dupont Blue-Black Positive	..	20,000 ,,
Kodak Black & White Positive	..	3,22,000 ,,

And another 1,40,000 feet of Kodak Black and White positive is reported to have been promised for delivery before the month end.

These raw stocks were drawn by the Bombay Talkies from both the available sources—the Kodaks and the Kapurchands.

Compare this extravagance of the Bombay Talkies with the meagre 32,000 footage which the Kardar Productions used for their recent social picture, "Sharda", and then imagine how the favoured few are lucky enough to be allowed to waste raw stock which is so vital today for the continuance of our film industry.

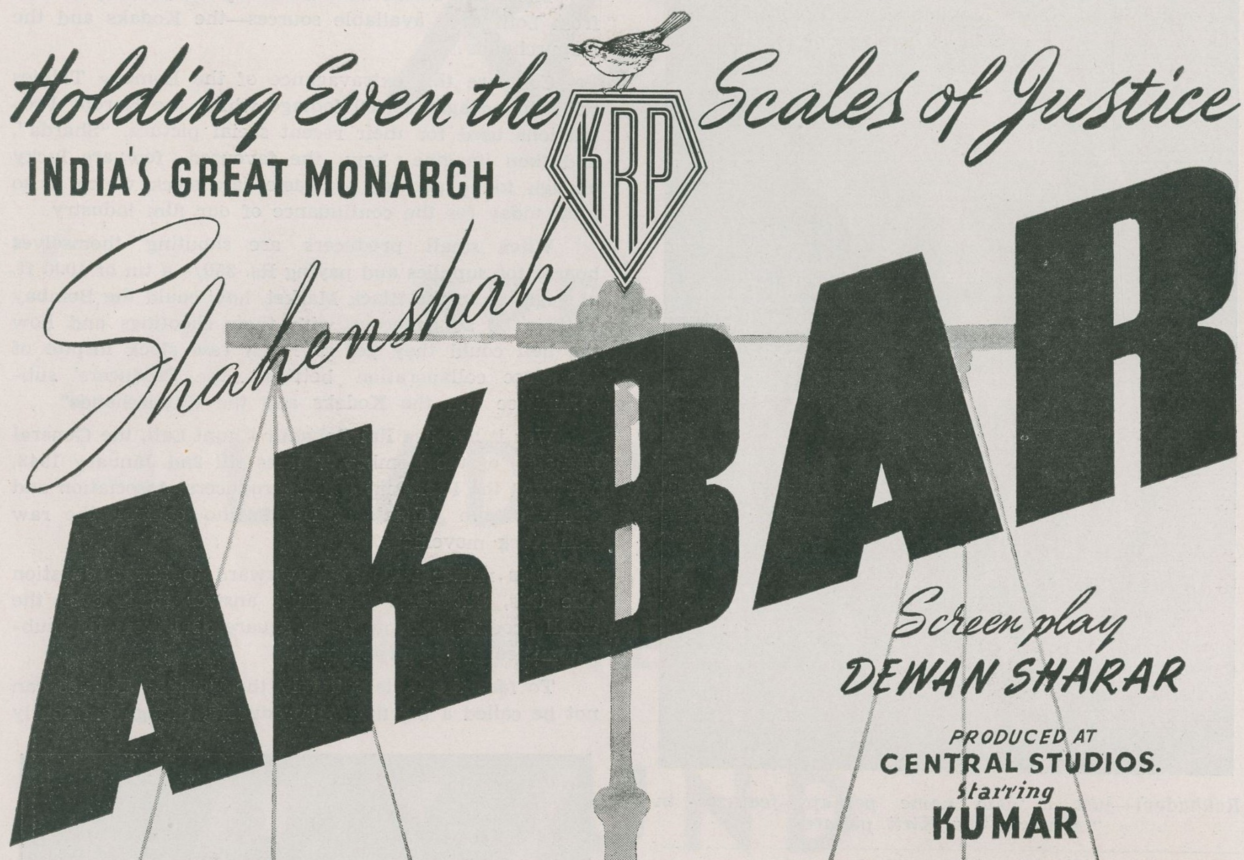
When small producers are shouting themselves hoarse for supplies and paying Rs. 350/- a tin of 1000 ft. of negative in the Black Market, how could the Bombay Talkies be so generous with their shootings and how the hell could they get so much raw stock inspite of the close collaboration between the Producers' sub-committee and the Kodaks and the Kapurchands?

Was it because Rai Bahadur Chuni Lall, the General Manager of the Bombay Talkies till 2nd January 1943, has been the President of the Producers' Association and friend of the officials at Delhi who control the raw film stock movement?

It is rather rude and awkward to ask a question like this, but some one must answer it, if ever the small producers are to get a square deal from this sub-committee of big producers.

To face the facts squarely the Bombay Talkies can not be called a big firm of producers, though eminently

In "Raja" a social comedy, Kishore Sahu acts and directs with Protima Das Gupta in complete harmony.



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KRP

INDIA'S GREAT MONARCH

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Confidential Correspondence: **Mr. ROY care DEWAN SHARAR,** Cricket Club of India, Churchgate, Bombay successful financially. In comparison with the production activities of Ranjit Movietone, the Bombay Talkies looks a small concern with its average of two and odd pictures produced every year. Many of our small independent producers produce as many as three pictures a year, but because they don't have a Rai Bahadur Chuni Lall to make a ballyhoo, their pictures go unnoticed. But from the view point of raw stock supplies, some of these small producers are as important as, if not more than, the Bombay Talkies.

Can we know why in the case of the Bombay Talkies Ltd. this strange anomaly in raw film supplies is allowed to exist, when a proficient sub-committee of producers is co-operating with the raw-film dealers to regulate the supplies?

We understand that due to the shortage of overseas transport, the supplies of Negative and Sound are expected to run dangerously short in the very near future. Kodaks are very anxious to keep the present stocks going by doling out lesser quantities in future to big producers and by asking the independent producers not to start new productions without making sure of the raw stock supplies in advance.

Altogether a worthy intention and we support it wholeheartedly. But for the future we should suggest the following method of doling out to secure a fair and equitable distribution of the precious raw film in stock now:

Suvarnalata, coy and charming, scores a hit in "Tasveer", a roaring comedy of Atre Pictures.

(a) A single social picture should not be allowed a footage exceeding 40,000 feet of picture negative and 50,000 feet of sound.

(b) A costume picture should not be allowed more than 70,000 feet in picture negative and 90,000 feet of sound.

(c) For a social picture only enough positive film should be given to make a minimum of 17 final prints immediately on censoring.

(d) For a costume picture, 25 prints, minimum, may be allowed.

(e) Negative and Sound and Positive films should be directly sold to a working producer and not to distributing firms who finance pictures. In fact, all distributing firms must be struck off the supply list, because some of them have been responsible for creating a Black Market in films by selling a 1000 ft. tin of picture negative for as much as Rs. 350.

(f) Producers should be compelled to submit their weekly shooting reports to the sub-committee showing the actual footage used by them from week to week.

(g) The likelihood of producers announcing several pictures, performing 'muhurats' and actually producing a lesser number to claim more footage than they would actually need, must be guarded against by closely following the studio activities of all producers.

(h) Producers who already carry large stocks, the left-over from their previous acquisitions, should not be supplied for some time till their stocks on hand are used up.

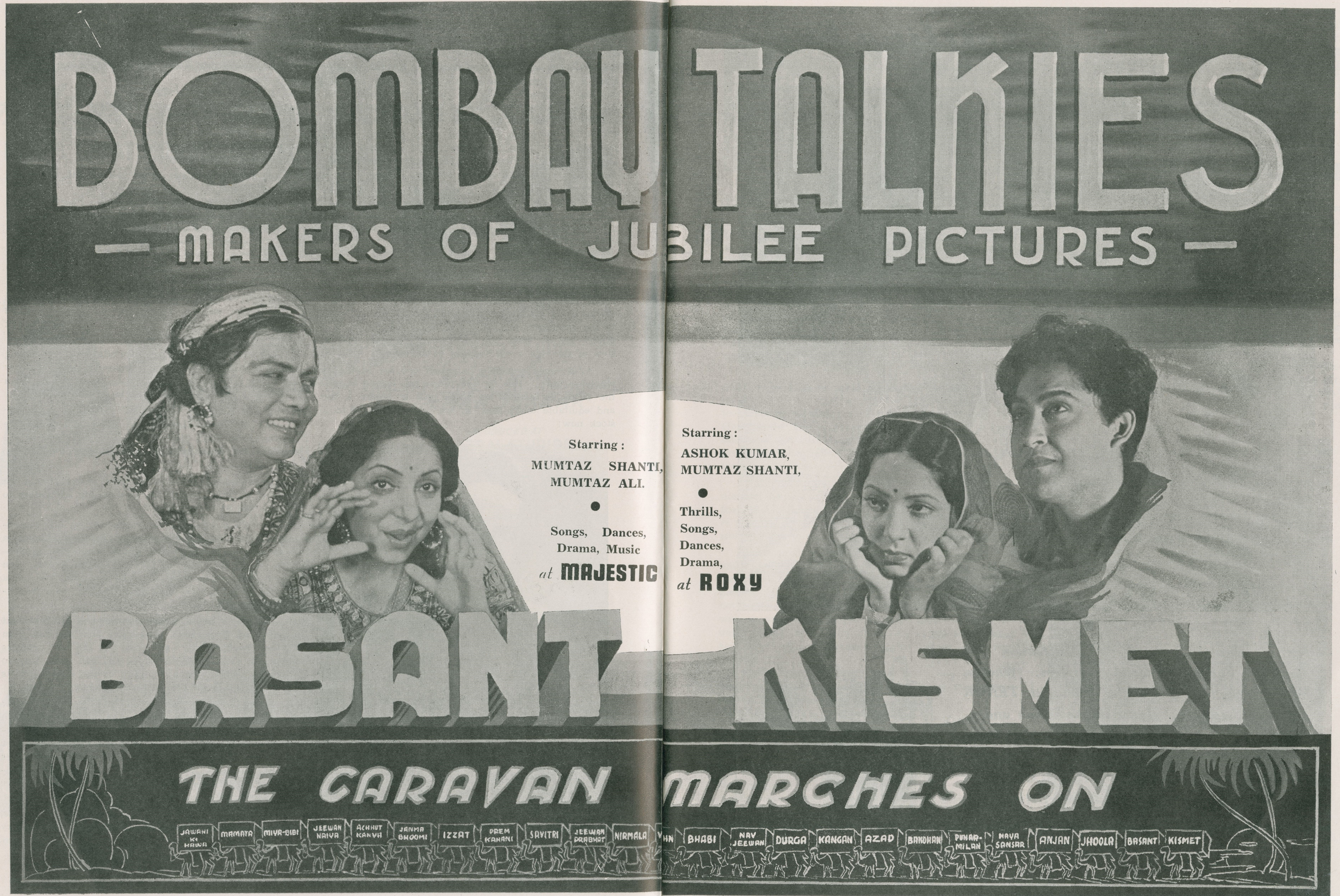
(i) Weekly deliveries of raw stocks should be made to all producers, so as to eliminate temptation to lend or sell at higher rates.

(j) By a system of averages worked out according to floor space available at different studios, a reasonable limitation on the annual number of productions may be enforced. If the studio owners can provide for independent producers within the quota allowed to them, they may do so at their own responsibility.

(k) By a public notice published in all important papers, the Producers' Association and the raw film dealers should jointly announce to the new comers about the shortage of film stock and call upon them to make sure about the availability of the raw materials prior to making production arrangements.

If the Producers' Sub-Committee can not follow this method of raw-stock distribution in association with the raw-film dealers, it is high time that the Government should step in and control the raw-stocks under the Defence of India Rules and issue production licences with the requisite footage of raw-films as and according to the minimum needs of every producer-whether a studio owner or a free-lancer.

Unless some such sort of organising is quickly done, we are afraid the future of the Indian film industry will be soon in jeopardy.


BOMBAY TALKIES
— MAKERS OF JUBILEE PICTURES —
BASANT
KISMET
THE CARAVAN MARCHES ON
JAWANI KI HAWA
MAMATA
MIYA-BIBI
JEEWAN NAIYA
ACHHUT KANYA
JANMA BHOOMI
IZZAT
PREM KAHANI
SAVITRI
JEEWAN PRABHAT
NIRMALA
V HN
BHABI
NAV JEEWAN
DURGA
KANGAN
AZAD
BANDHAN
PUNAR-MILAN
NAYA SANSAR
ANJAN
JHOOLA
BASANT
KISMET

Starring :
MUMTAZ SHANTI,
MUMTAZ ALI.

●

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Drama, Music
at **MAJESTIC**

Starring :
ASHOK KUMAR,
MUMTAZ SHANTI,

●

Thrills,
Songs,
Dances,
Drama,
at **ROXY**

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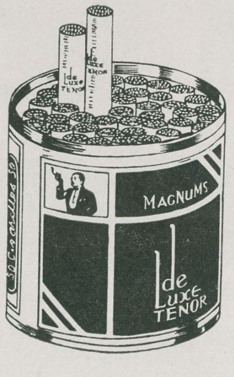

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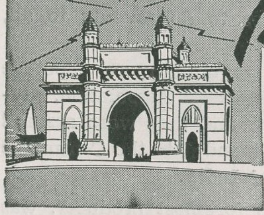


This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

THE SCANDAL ABOUT EXTRA FOOTAGE

Last year when the Government of India imposed restrictions under the Defence Rules limiting the length of motion pictures to 11,000 feet, we welcomed the idea for reasons of our own.

The boring length of Indian pictures had for years got on the nerves of everyone, but the foolhardy producers, despite protests from all quarters, had continued to give pictures ranging between 14,000 to 20,000 feet in length. The Defence Rule restriction remedied this particular sore and for the first time we all welcomed a Government imposition.

But the Government had not this solicitude for cinegoers in their mind when they imposed the restriction on film footage. The Government were merely anxious to conserve raw-stock and also make room for some Government film propaganda which could not have otherwise got a space in the theatres with the Indian producers themselves providing fourteen and odd thousand feet of entertainment celluloid.

The Indian Motion Picture Producers' Association did not seem to like this restriction for some time but they had to submit to it, though Producer Sohrab Mody is reported to have declared that it would be impossible for him to produce a picture within 11,000 feet.

Some producers applied to the Government and under the pretext that some of their pictures were partly completed, got extra footage sanctioned, for several pictures. Actually, in some cases, even the stories were not ready when the producers had said that they were well on way with the productions. But the Government did not mind being charitable in the early stages and almost all applications for extra footage were sanctioned.

Thereafter the Defence Rule came into force and many a producer stuck to it faithfully by overhauling his old production ideas and methods.

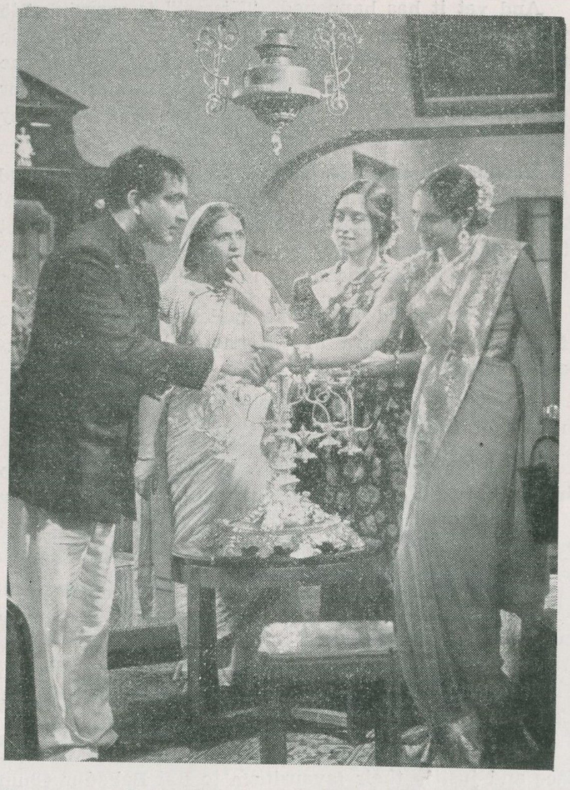
Sometime in December 1942 Producer Kardar, however, found out that his picture 'Sharda', do what he might, could not be cut down within the 11,000 feet limit without the theme suffering in appeal. He said that his picture had a social value as it helped the literacy campaign in the country.

Friends advised him to apply to the Commerce Department to the Government of India and request for extra footage.

Producer Kardar made up a strong case and requested the Government to sanction only 500 feet extra to save the picture theme from becoming absolutely ineffective. The Government peremptorily refused sanction, by a telegram. They did not even wait to consider the social and educational value of the picture which Producer Kardar with considerable pains had tried to impress on them.

We approved of this refusal and in our hearts thanked Mr. T. S. Pillay, the Deputy Secretary of the Commerce Department, for his righteous determination to maintain the spirit and the letter of that Defence Rule which imposed the footage restrictions.

We even congratulated ourselves on the Government of India having an upright Indian officer like Mr. T. S. Pillay who would not be influenced by any consideration whatsoever in discharging his duties and holding the scales of justice even.



There are all together in "Saheli", Pahari, Ratan Bai, Pramilla and Zilloo.

"KISMET", AN EVIDENCE OF FAVOURITISM.

But on the 9th of January 1943, when we read on the Roxy screen 11,745 feet as the footage of "Kismet", the latest picture of the Bombay Talkies Ltd., we couldn't believe our own eyes.

It was almost impossible to believe that Mr. T. S. Pillay, the Deputy Secretary to the Government of India Commerce Department, would permit the Bombay Talkies an excess footage of 745 feet when only a month back he had so righteously refused Producer Kardar the charity of a paltry 500 feet.

Something must have gone wrong with our eyes. Perhaps we had not seen rightly. Mr. T. S. Pillay, of all people, wouldn't do this. We decided to see the picture again. And again those 745 feet extra!

We inquired in whispers from people nearabout. And they had also seen those 745 feet. For days we whispered inquiries from others but somehow all had seen those 745 feet.

Keeping in mind the righteous way in which Mr. T. S. Pillay had refused Producer Kardar how could we believe that the very same Mr. Pillay had sanctioned 745 feet extra to the Bombay Talkies for a picture that did not help the war, the nation or our society but, on the contrary, glorified a criminal?

And yet it has happened. "Kismet" is carrying 745 feet more footage in defiance of the Defence of India Rules, providing an evidence of the fact that there is one law for the other producers and quite another one for Rai Bahadur Chuni Lall, till recently of the Bombay Talkies.

People said that Mr. T. S. Pillay was a good friend of Rai Bahadur Chuni Lall. That way the genial Rai Bahadur knows almost every important government official and, being a very respectable person, he would not draw upon his friendship in such a trifling matter.

Yes, we could not quite understand the miracle of this 745 feet extra in "Kismet". It was an exceptional incident.

Mr. T. S. Pillay had probably made an exception in case of the Bombay Talkies' picture "Kismet".

Producer Kardar must have been chagrined by those 745 extra feet. But in Delhi, the mysterious Metropolis of India, who cares for Kardars and other producers!

Very soon it was rumoured that the Government of India would be inclined to make similar exceptions in deserving cases, if those producers who required extra footage applied through the Indian Motion Picture Producers' Association of which Rai Bahadur Chuni Lall was the president.

Yes, the Government had to do this to save their face and justify their favouritism to Rai Bahadur Chuni Lall and the Bombay Talkies, otherwise there would be an unholy clamour from the other producers.

That was another opportunity to the courteous Rai Bahadur Chuni Lall who likes to do favours to all, friends or foes.

Very soon producers who required more footage were asked to apply to the Producers' Association, giving details of their requirements and they were assured that their cases would be recommended to the Commerce Secretary to the Government of India.

Mr. V. Shantaram, India's foremost producer, was the first to apply for extra footage for his new picture 'Shakuntala'. He didn't give details of his requirements. He didn't care to answer the whys and the wherefores. He just applied asking for more footage.

And we understand that his case has been recommended. They can't refuse a man like Shantaram. He is too well-known and too influential.

But when Producer Kardar applied for extra footage for his proposed costume picture 'Shah Jehan', Mr. Ram L. Gogtay, the Secretary of the Producers' Association, called upon Producer Kardar to produce his complete shooting script of 'Shah Jehan' with dialogues and songs to enable Mr. Gogtay to decide the necessity for the extra footage.

This procedure means that a producer has to climb two extra steps—Ram L. Gogtay and Rai Bahadur Chuni Lall—before he can get a hearing from Mr. T. S. Pillay, the Deputy Secretary of the Commerce Department.

Shanta Apte—you can know her from her face and expression anywhere—but here she is in "Duhai", a social story of Sunrise Pictures.

"My daily beauty-care
is LUX TOILET SOAP"
says Ashalata
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TOILET SOAP
LUX
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What a democracy are we living in?

ANSWER THESE IF YOU PLEASE !

And now we want to ask some very rude and awkward questions which we expect Rai Bahadur Chuni Lall, the President of the Producers' Association and Mr. T. S. Pillay to answer.

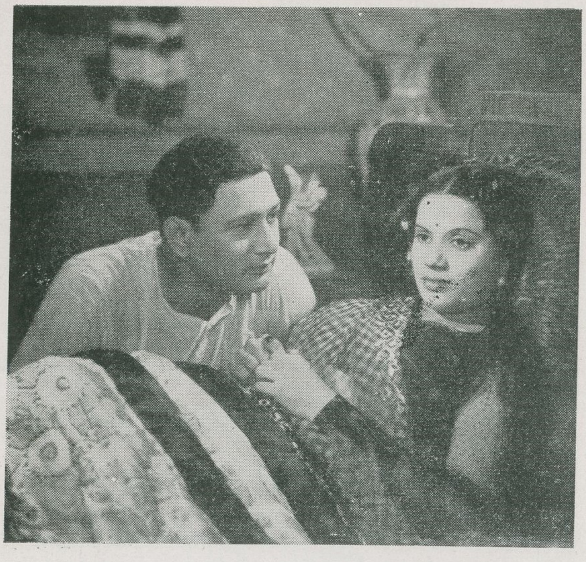
We don't intend any malice in these questions. In fact, we have not had the pleasure of meeting Mr. T. S. Pillay yet. We only want that every one in the industry should have a fair deal and that there should be no favouritism, which is, the first essential of democracy.

1. Did Rai Bahadur Chuni Lall apply through the Producers' Association when he asked for 745 extra footage for "Kismet"? If not, why have the other producers to do so now?

2. Did Rai Bahadur Chuni Lall submit a complete shooting script of "Kismet" to the Producers' Association while applying for extra footage? If not, why is the Secretary of the Producers' Association asking for shooting script from other producers?

3. Why did the Secretary of the Producers' Association not ask for a script from Mr. V. Shantaram? Was it because he was too big a man and too influential?

4. Does Rai Bahadur Chuni Lall think that by asking for the story scripts of others he can sit in judgment over the requirements of others? By the way, we would like to know how much the great Rai Bahadur actually knows of the executive side of motion picture production to be able to judge correctly the requirements of others? Selling a good picture is one thing and producing a good picture is altogether another thing.



In "Duhai", Kumar stars with Shanta Apte and makes the Sunrise picture an unforgettable document of emotions.

Polish children enjoying India's hospitality at Jamnagar of which hospitality India is asked to be proud.

5. When the Rai Bahadur, as is reported, entertained Mr. T. S. Pillay at the C.C.I., did he do so on behalf of the Indian Motion Picture Producers' Association, or in his private capacity?

6. If in his private capacity, can an important Government official like Mr. T. S. Pillay be called wise in accepting private hospitality from persons with whom he has to come in official contact, as acceptance of such hospitality is likely to be misconstrued more so in these times when we are fighting for the four freedoms of the world?

7. On what exact grounds did Mr. T. S. Pillay sanction an extra footage of 745 feet for "Kismet", in defiance of the main principle of conserving raw stock which the particular Defence of India Rule intended?

8. Why did Mr. T. S. Pillay only visit the Bombay Talkies studios at Malad, 20 miles away from the city, when there were several better equipped studios in the city itself? A Government official interested in the welfare of our film industry would have been welcomed by any studio in the city.

9. How many more exceptions are the Government going to make in granting extra footage to justify one case of personal favouritism? If these exceptions are going to be the rule, why not scrap that particular Defence Rule and go back to the old times?

In the end, we want to know whether we are going to run this industry on broad industrial principles or only for the benefit of certain individuals.

The Producers' Association is an institution for the good of all producers and not for the benefit of a few. We dislike the way its Secretary, Mr. Ram L. Gogtay arrogates to himself more authority and power than does the Hon. Home Member in Delhi.

HERE THEY COME TO BURST GLOOM OUT OF YOUR LIFE

ZAHUR RAJA'S

MAZAQ

Story & Dialogues
KAMAL AMROHI
Songs
ABID GULRAYS

Starring
MADHURI
PAHARI SANYAL
RADHARANI
ANITASHARMA
SHYAM NAZIR BEDI
AND
ZAHUR RAJA

RAJA
MOVIETONE

Directed by **ZAHUR RAJA**

RAJA MOVIETONE KATHOKE LODGE MAIN ROAD DADAR BOMBAY 14

A secretary's approach to an industrial problem should be sympathetic and authentic and not arrogant and authoritative. He has no right to call upon producers to divulge their story secrets, when his own President does not even condescend to approach the Government through the Producers' Association.

Let us have a little more fair play in this game of film production, if we are ever to stabilise our industry on an indigenous basis.

And let the "Kismet" incident be the last example of favouritism.

CHARITY DOES NOT BEGIN AT HOME !

"It is a matter of great pride to the Indian nation to have extended its hospitality and protection to these Polish children" says the Indian Movietone commentator when they show some bits of the pleasant conditions prevalent at Jamnagar where a sanctuary, at state expense, has been provided for the Polish children at present in our country.

In that Indian Movietone newsreel, we are also shown lovely well-dressed Polish boys and girls dancing their folk dances and getting all they want, of course at our expense, and their national education in addition. None of the foreign, English or Indian, education for them! Their Polish nationality has to be maintained at any cost and the Indian Government goes out of its way to provide special Polish national education for these Polish refugees.

Isn't all this marvellous? India has always been hospitable. Her traditions in this respect are thousands of years old. India has never denied a home to anyone—be he a Moghul who invaded India and stayed behind to rule from Delhi—be he a French who came to trade and retired fighting or be he a British who also came to trade but lived to rule our 400 dumb millions.

And who should be proud of this ? Here are some representing our starving millions in India, who eat in the streets, while no newsreelman notices even their existence.

And can the white-skinned Polish children go to bed in burning sands just as these sons of the soil do ? To provide comfortable sanctuaries to foreign refugees, India has to turn her own out on the streets.

The disturbing thought, however, is that while every foreigner whether an adventurer or a refugee, gets a happy comfortable home in India, the land of plenty, the sons of the soil are suffering from dire want and poverty.

While the Government, the Princes and the people who count, all combine to shower Indian hospitality on Polish, Czechoslovakian and even German Jewish refugees, stark poverty and grim starvation pervade through the country from end to end.

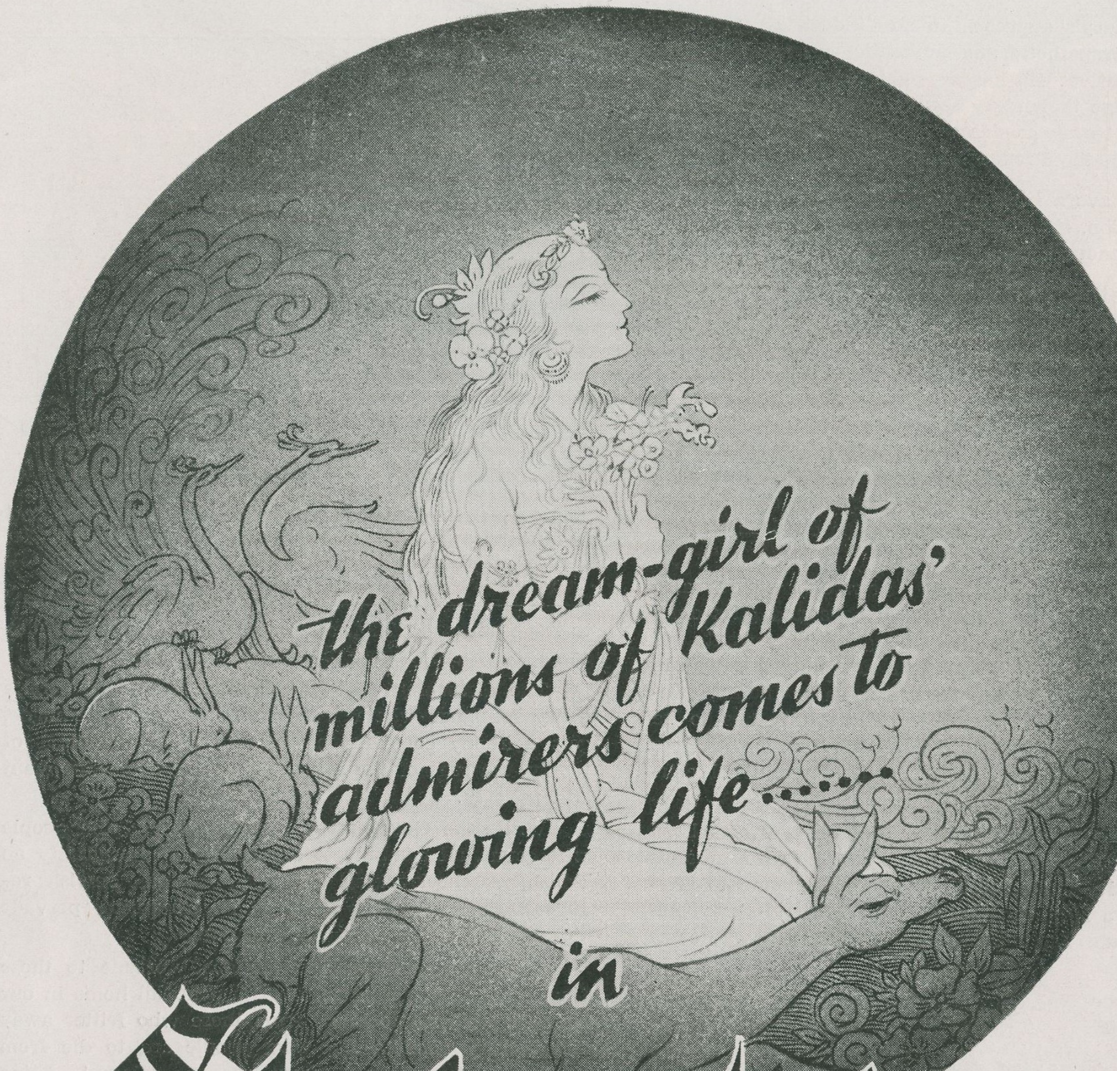
While we don't grudge the good fortune to those tiny Polish tots who have found a peaceful home in our country, we wish to know from those who fritter away this charity whether our own people are to die from want and starvation without even an attempt being made to save them.

The daily hunger parade to the Government grain shops is becoming more intense and pathetic every day. There are slums in our cities which even the dogs avoid because of their stench, but which provide a shelter to a pathetic humanity. There are millions of beggars who scorch their human frames all day in the sun to console the pangs of hunger within. Millions more work in our mills and factories during day and retire to rest in ill-ventilated, inhuman habitations.

There are millions in our country who need the care and nursing of the State in every aspect of human existence.

But while, we, the sons of the soil, are denied relief, charity, or even the facility of a film propaganda which we ourselves so richly deserve, charity is showered on the foreigners.

Isn't that a pity?



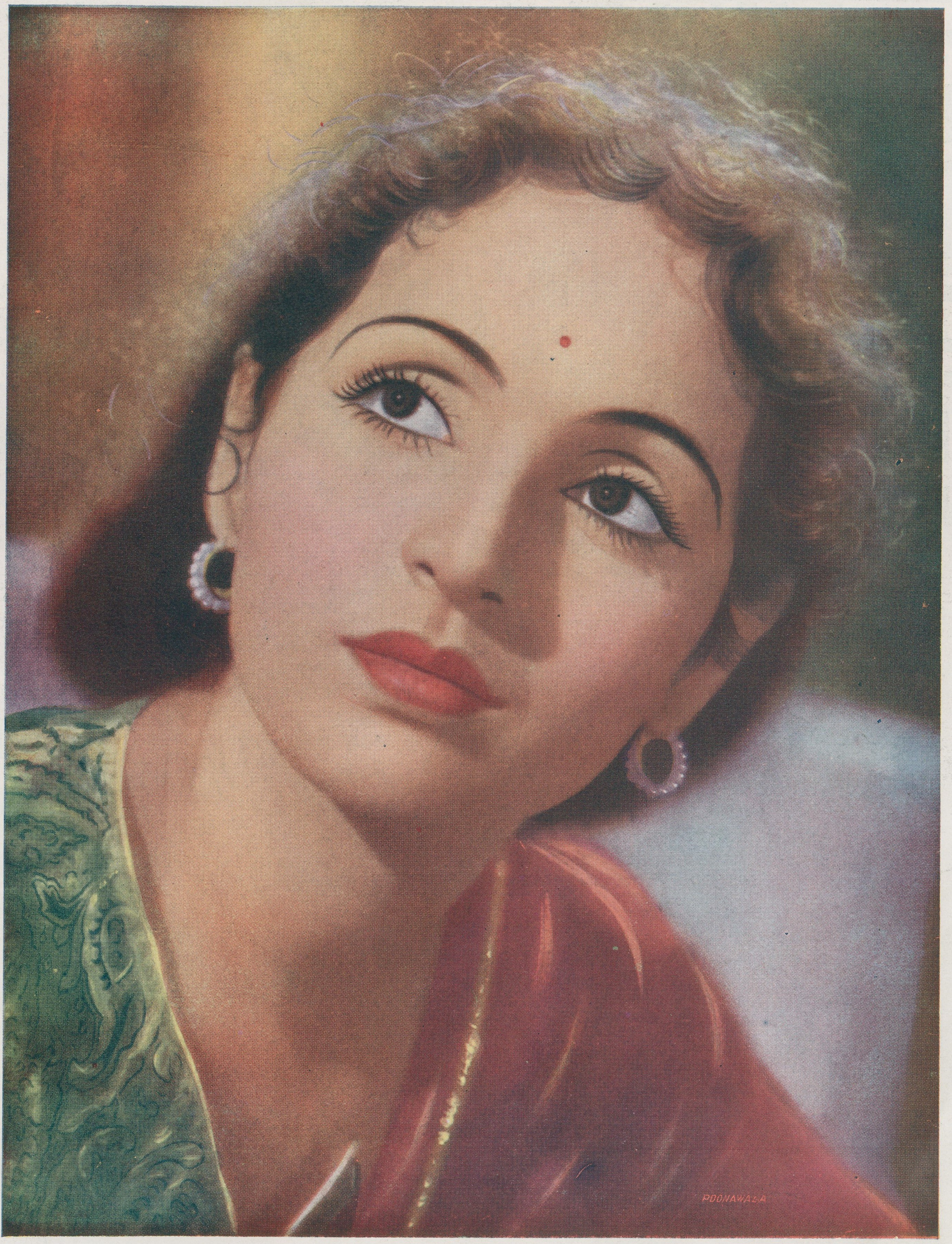
the dream-girl of
millions of Kalidas'
admirers comes to
glowing life......
in

Shakuntala

Produced and Directed by
V. SHANTARAM

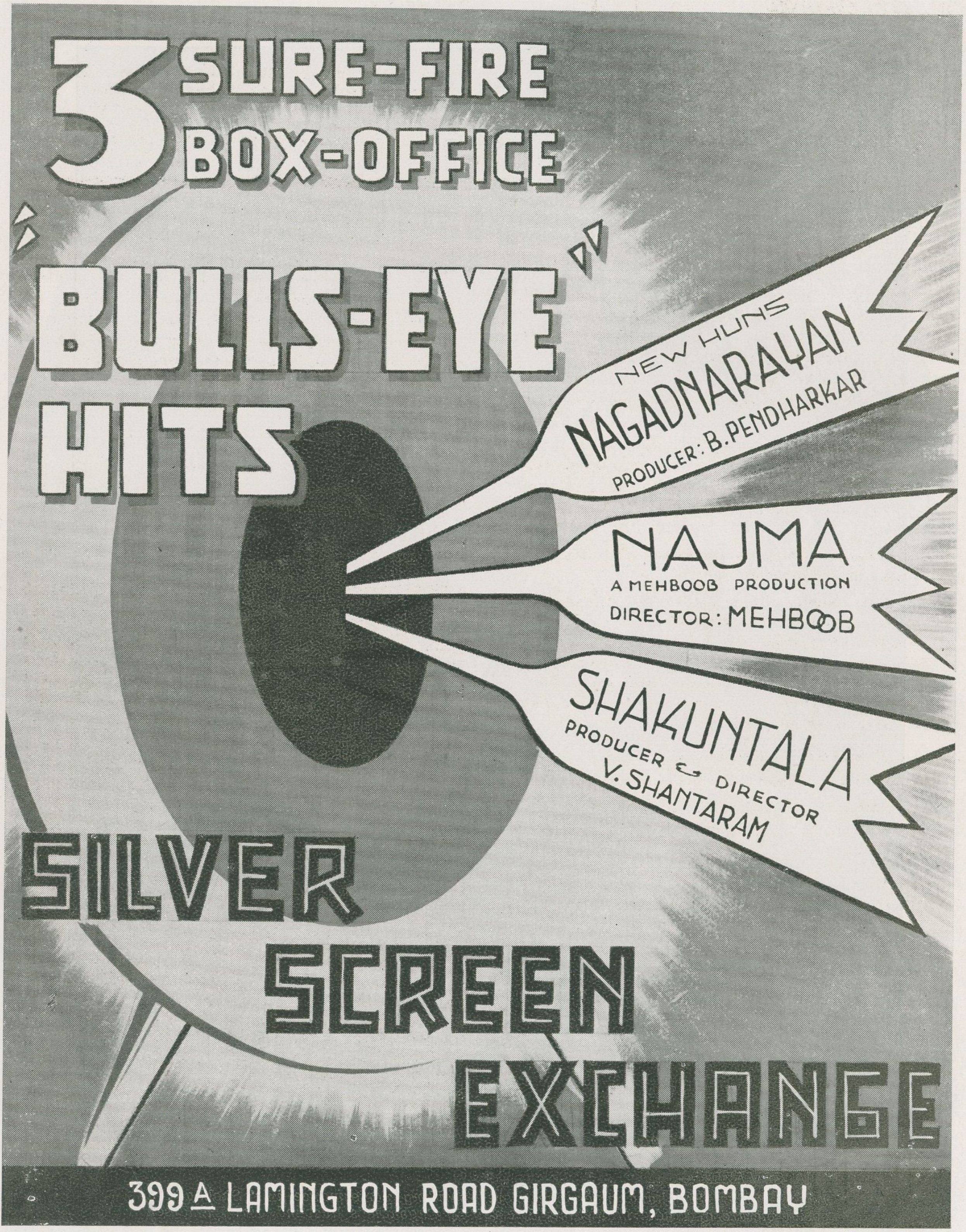
SCREEN PLAY:
DEWAN SHARAR

RĀJKAMAL KĀLAMANDIR
PAREL - - - - - - - - - - - - BOMBAY.



SHOBHANA SAMARTH—

Ever popular, Shobhana gives one more sparkling performance in "Shobha", a social picture of Wadia Movietone, directed by Shobhana's husband, Mr. Kumarsen Samarth.


3 SURE-FIRE BOX-OFFICE
"BULLS-EYE" HITS
NEW HUNS
NAGADNARAYAN
PRODUCER: B. PENDHARKAR
NAJMA
A MEHBOOB PRODUCTION
DIRECTOR: MEHBOOB
SHAKUNTALA
PRODUCER & DIRECTOR
V. SHANTARAM
SILVER SCREEN EXCHANGE
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Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Miss RAJKUMARI (Jodhpur)

Do you think Mr. Hari Shivdasani can be a successful director?

He can be a good director as he has had plenty of film experience. Success is a matter of luck. Do you think that people who produce successful pictures are all good directors? By the way, Hari is still an unmarried boy.

Who acts better between Ashok Kumar and Motilal?

Ashok Kumar is doing very good work at present and he is as good as Motilal used to be once. Motilal, I have not seen recently on the screen except in 'Arman' in which he gave a poor performance.

Does Chandramohan star in Shantaram's "Shakuntala", now under production?

Unfortunately! He plays Dushyanta, for which role, in my opinion, Chandramohan is too short and thickset. But Shantaram has always been putting square pegs into round holes and calling it art. Prithviraj would have been the ideal cast. But if Shantaram had listened to friends, he would have still been in Prabhat.

MOHAN A. SHAHANI (Hyderabad)

Which film is Director Mehboob producing?

Nothing is known of his recent activities. The last time, it was a film called 'Najma'. I don't know what happened to it.

K. S. SRINIVASAN (Bangalore)

I have a copy of 'Kisses', selections from the poets by Volney Streamer. I want to present it to your charming secretary. Will she send me an autographed photo in return?

Not, for the mere book.

K. G. KALAPPA (Cannanore)

Would you believe that Cannanore is a place without a single cinema though the town is thickly populated and prosperous?

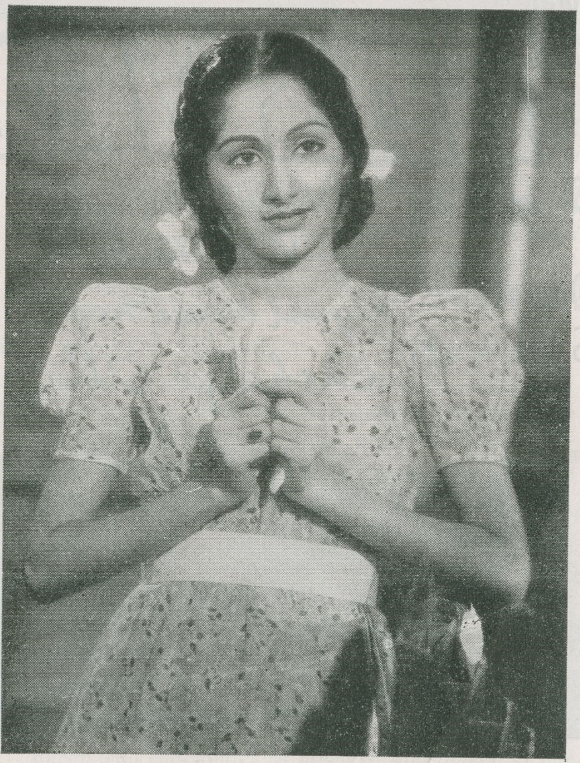
I hope some film mug reads this and makes it his opportunity.

Is the famous writer, Dewan Sharar, intending to become a director before the completion of 'Shakuntala'?

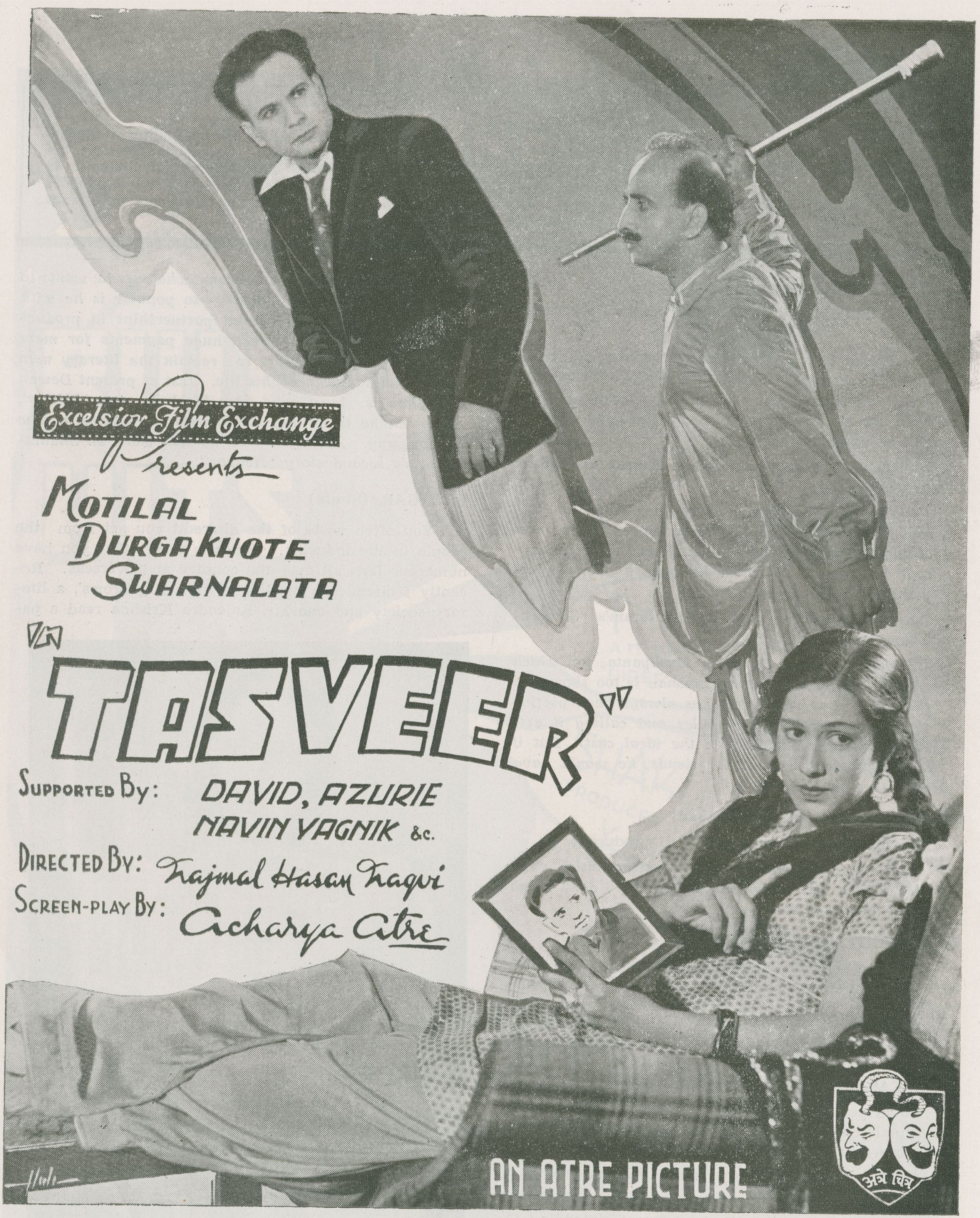
Dewan Sharar can become whatever he wants to in the Indian film industry—so popular is he with all. He has been offered partnerships in productions, chances to direct, huge payments for mere advice but he prefers to remain the literary man that he has been all his life. Just at present Dewan Saheb is busy on a new Moghul story, 'Akbar', which he is writing for Kamalroy Pictures, a new company. And after this, he will work on Shantaram's second story "Heaven".

V. SAGAR (Simla)

You often write of the discredit you get from the people in the industry. But you forget that you have numerous fans all over the country and overseas. Recently I attended a meeting of 'The Highbrows', a literary society and one Mr. Rajendra Krishna read a pa-



After a pretty long time Vasanti will be seen on the screen in "Dukh Sukh", a Ranjit picture.



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DURGA KHOTE
SWARNALATA
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SUPPORTED BY: DAVID, AZURIE
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GOVERDHAN MANSIONS — GIRGAUM ... BOMBAY 4

per on 'Ten Years of Film Journalism in India'. It was a thoughtful and suggestive article with many a bitter sweet. A major portion of the paper was devoted to the good work of 'filmindia' and your brilliant and bold writings. You were described as 'the only film journalist in the true sense of the word' and with a couple of happy exceptions, the rest were called 'paid pipers' and 'salesmen'. Don't you think, such a compliment can wash out the whole discredit you get from the industry?

Yes, the compliment gives me some personal satisfaction, but when I find the people, whom I have set out to improve, still where they have been all these years, my heart sinks and I feel that all my labour of love has been lost. Had it not been so, how would you explain several silly pictures which our producers keep turning out after thirty years of film making in India?

Dr. K. VENKATESWARA RAO (Poona)

Kindly let me know the present address of Miss Shanta Apte, the idol of millions of film-going people.

Of what people and what country are you talking?

MAGANLAL AMARSHI (Lourenco Marques)

Why doesn't Juthika Ray, with her melodious voice like a cuckoo, appear on the Indian screen?

That is just the trouble. Too many girls have the cuckoo and nightingale voices for the screen. Kardar recently found a girl with a 'golden' voice. Actually when I heard her, I found that her voice made the same metallic clinking sound which a gold coin makes. If that is Indian music, save us from these 'cukoos' and 'nightingales'. No one says that Saigal has a golden voice. His voice is just human—superbly human with its full measure of emotion and appeal.

Harish and Leela Chitnis come together for the first time in "Rekha", a social story of Ramnik Productions.

Ratnamala and Umakant make a team in "Panghat", a social story of Prakash Pictures.

R. N. MURTHY (Bangalore)

Though mythological pictures are often condemned, the Ranjit's have announced a big series of them for 1943. I wish they change their programme and produce good social pictures.

'Good social pictures' is a tall order for Ranjit, as 'Box-Office' is their mascot. Sardar Chandulal Shah is a courageous man. He believes in doing something new every time. Seeing that no one is producing mythological subjects, he is taking them up to provide some diversion from the crowd of social pictures on the screen nowadays. He will make his money and go back to another school of production. Bold men like the Sardar are required for the industry. He is a wholesale producer who contributes so much to the upkeep of our theatres by supplying quantity from month to month. Without him, our theatres may run short

LONG AFTER THIS PICTURE HAS BEEN SEEN—
YOU WILL TELL THE STORY TO YOUR CHILDREN !

A TALE THAT DESERVES TO GO DOWN
FROM ONE GENERATION TO ANOTHER
AS A LOVING MEMORY OF AN AGE !

Silver Films
PRESENT

Bhalai

Music:
PANNALAL GHOSH
Story:
VIJU KOTAK
Dialogues & Songs:
HASRAT LUCKNAVI

Starring:
PRITHVIRAJ, SITARA,
KUMAR, MEHJABIN,
SHYAM, GOPE
S. NAZIR, SHANTI.

Direction
NAZIR

Studio
Ratan Batra

Booking for Bombay Presidency: — **MEHER TALKIE DISTRIBUTORS** Tinwala Bldg. Tribhuvan Rd., BOMBAY 4.

Shahu Modak matches his manly strength with Hansa Wadkar in "Apna Paraya", of National Studios Ltd.

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of pictures. Men like him contribute to the commercial stability of an industry, while idealists like Shantaram serve Art—whatever that be in our motion picture industry. Both can be criticised but both are needed, if ever the industry is to flourish.

SOMNATH GARYALI (Jammu)

Has India produced a picture that can compete with the best Hollywood product?

No. And it will never do so. While Hollywood improves every minute, India takes months for mere realization. With our thirty-year old industry, Indian pictures are about fifty years behind Hollywood in technique and showmanship. As the years pass, the gulf widens and in another ten years we shall be a hundred years behind Hollywood. Our pictures are seen because they are produced in our languages and because the stories have been told round our kitchens through ages. But our pictures can never triumph in a competitive world market except as an antique commodity.

Who sings better: Kanan or Shanta Apte?

Kanan—by miles, boy. What a silly question to ask?

S. IQTADAR HOSAIN (Cawnpore)

When are the following going to retire from the screen: Sardar Akhtar, Lila Chitnis and Madhuri?

Indeed, when? I wish I knew.

M. A. VENKAT RAO (Secunderabad)

Why do you hate Sohrab Modi?

My, my, where did you get that idea? I thought only Sohrab thought so. On the other hand, he is one of those persons, I respect from a distance.

A. A. KARIM (Mombasa)

Which company produces better pictures: Prabhat or New Theatres?

Just at present, considering their recent productions, both the companies have rolled down from their old standard. But in the good old days, New Theatres scored a bit over Prabhat by producing a large variety of entertaining subjects.

A. YAKUB (Kampala)

What will it cost me to enter the film industry?

The peace of a life-time and sometimes the prestige of a generation.

Who is the best singer in Indian films?

The one and only singer we have is Saigal, the rest are 'cuckoos', 'nightingales', 'crows' and what not.

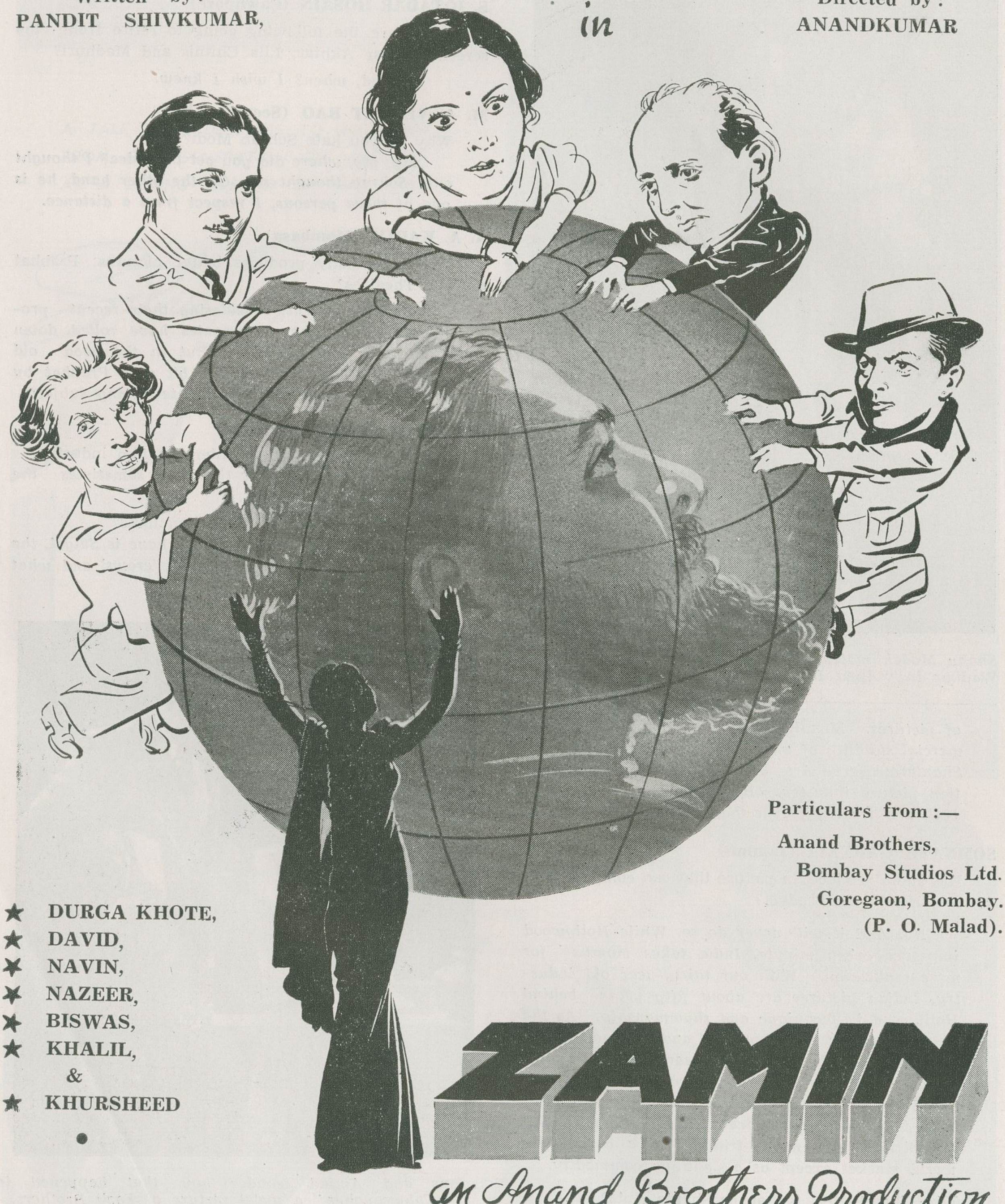
Anis and Amjad wonder how that happened in "Chowranghee" a social picture of Fazli Brothers.

Now The Combat Deepens On—

Written by:
PANDIT SHIVKUMAR,

in

Directed by:
ANANDKUMAR



Particulars from :—
Anand Brothers,
Bombay Studios Ltd.
Goregaon, Bombay.
(P. O. Malad).

- ★ DURGA KHOTE,
- ★ DAVID,
- ★ NAVIN,
- ★ NAZEER,
- ★ BISWAS,
- ★ KHALIL,
- &
- ★ KHURSHEED

●

ZAMIN

an Anand Brothers Production

M. R. BHATIA (Karachi)

Charmed by your editorial ' The Snake and The Snake Charmers', permit me to assure you that if the 'Snake Charmers' stop their 'milk', we, the readers, will feed the 'snake' even at ten rupees a copy. Our 'snake' is a 'King Cobra' and not a worm—like some other journalists.

Thanks! I have received hundreds of letters in this strain and the price quoted has been from Rs. 5/- to Rs. 300/- per copy. When the time comes I shall need you all at any price. But be sure of one thing that the 'Snake-charmers' will be bitten every time they play dirty with the 'snake'.

RABINDRA NATH GUPTA (Lahore)

Will you kindly tell me the names of the people working in Mr. Shantaram's "Shakuntala"?

Hero: Mr. Shantaram (But when he is away Chandramohan, whom you can hear distinctly).

Heroine: Mr. Shantaram (Even when Mr. Shantaram is outfield, the girl can't be heard).

Villain: Mr. Shantaram.

Art Director: Mr. Shantaram.

Cameraman: Mr. Shantaram (Though his brother will monkey with the camera).

Recordist: Mr. Shantaram (I don't yet know the man who will lose his individuality in this department).

Music: Mr. Shantaram.

Director: Mr. Shantaram.

Producer: Mr. Shantaram.

Publicist: Mr. Shantaram.

Profits: Mr. Shantaram.

Prestige: Mr. Shantaram.

The only exception is that the story is written by Dewan Sharar, who is too old and too well-known to merge into Mr. Shantaram. Though Shantaram would love that to happen.

It was so in Prabhat, and the partnership did not survive. Now, however, Shantaram has no partners. But unless he changes radically and soon, Shantaram, inspite of his being India's greatest director, won't survive.

No one in this world of competition can be all-wise and Shantaram is very much in this world.

Do you still want to know the persons working in the picture?

MIR MOHAMED ALI (Sahaswan)

A friend of mine wants to be a sound engineer. Is there any place where he can learn seriously?

RAJA MOVIETONE'S

FIRST PRIDE PRESENTATION

MAZAQ

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AND NOW IN MAKING

M-I-A-O-N

A GREAT SOCIAL MELODRAMA

PRODUCED & DIRECTED
by
ZAHUR RAJA

RAJA
MOVIETONE

FOR PROGRESSIVE PICTURES

THERE ARE OCCASIONS

WHEN

THE FATES ARE LAVISH
OPPORTUNITY BECKONS
AND SOMETHING RARE IS CREATED

SURGITE LUMEN ADEST

DIRECTOR NANDA ARTISTES CAMERA AND SOUND MEN RAJNIKANT & CHANDRA KANT, PRODUCTION MANAGERS VICCAJI AUTHOR DEWAN SHARAR & MUSIC-DIRECTOR KHURSHID ANWAR ALL FEEL THAT

"ISHARA" HAS A GREAT STORY WITH MUSIC THAT SPEAKS TO THE HEART

Starring
PRITHVIRAJ
JAGDISH
K. N. SINGH
and Others

ISHARA

Starring
SWARNALATA
SURAIYA
and Others

DIRECTED BY: J. K. NANDA

D. R. D. PRODUCTIONS
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Telegram: "AEROPLANE", Bombay.

Ask him to join the Film Academy of India, Rajkamal Kalamandir, Parel, Bombay, 12. That institution seems to be quite a serious affair.

MASSAND J. G. (Shikarpur)

Do you think that love is an essential thing in life? What is your personal view?

I need it every minute. Sometimes, I chew the bitter part—the jealousy end—and it makes me miserable for a time. But all told it is a glowing emotion which warms a man and inspires him to action

V. ANJANEYULU (Madras)

Your criticism is not vitriolic. On the contrary it is very charitable. You are a devotee of Art for its own sake without the least commercial taint attached to your enterprise.

Now listen, old man, don't you ever come to Bombay with those dangerous ideas and try to enter any film studio. If you happen to be a married man the producers will make your wife a widow. Just at present, I will have to call in the Red Cross to render first aid to those producers who will go into a swoon after reading what you have written

M. M. MOORTHY (Anantapur)

What is the age at which an actress becomes useless for screen purposes?

When producers reach an age of 55 or thereabouts. But one rare case has been recorded of a producer at 70, keeping an actress of 20 floating on the screen. But such instances are very rare.

I want to get in touch with Snehaprabha?

What sort of a touch? Because, Snehaprabha is very much of a touch-and-go type and I am thinking of your safety.

PRIYA GOPAL BAL (Dacca)

Which of the two generally attracts a young lady—a poor young man with a strong physique or a wealthy young man of ruined health?

That depends on the type of the young thing she is. If she is an educated pseudo-intellectual, she will invariably select a pseudo-intellectual pansy-boy with graceful fingers and a coy smile. If he happens to inherit money, it helps to make life little easier for the lady.

If she is a poor girl with a good education, she will go in for some strong stuff whether he is poor or rich. These types get into love tangles and burn a lot of emotional incense.

If she is the wealthy spoilt brat, anything from a strong motor driver—her own very often—to a highbrow society athlete with a broad collar will suit her. The man is her tonic for sex-starvation.

The average girl, with a practical bent of mind, would like to meet an average man with good physique and tolerably good prospects in life, as her mate.

ZAHUR RAJA

LAUGHS AT THE WORLD!

IN

MAZAQ

READY FOR RELEASE

DIRECTION
ZAHUR RAJA

STORY & DIALOGUES
KAMAL AMROHI

SONGS
ABID GULRAYS

STARRING
Madhuri, Pahari Sanyal, Radha Rani, Anita Sharma, Shyam, Nazir Bedi, Shakir, Haroon, Prem Mohan, Tara Mota, Mumtaz Moti
AND
ZAHUR RAJA

OUR NEXT
MIAON
A GREAT SOCIAL MELODRAMA
NOW IN MAKING

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– and get

more pictures

NOW that your Kodak Film is more precious than ever, you should see that you get full value from it. There are a few points to remember which will help you prevent wastage:

★ Do not change the film in full sunlight: if no deeper shade is available, shield the spool with your body while handling it.

★ *Insert the spool into the camera just as you take it from its wrapping; do not break the sealing strip till you are ready to connect with the take-up spool.*

★ Make sure that the backing paper is inserted quite squarely into the take-up spool. Skew winding often causes many mysterious breakings and tearings of film and failure in winding.

★ *When removing the exposed film from the camera hold it so that it cannot unwind, secure it with the adhesive seal and replace in carton.*

★ Have your film developed as soon as possible after it is exposed; do not keep it in the camera for weeks for the sake of an odd exposure—delay causes deterioration.

★ *Be fair to others and do not buy more film than is absolutely necessary.*

KODAK LTD. (Incorporated in England)
BOMBAY – CALCUTTA – LAHORE – MADRAS

Jayant and Maya make a romantic pair in "Dawat" a social story of Eastern Pictures.

A. RAJARAM (Trichur)

Has Motilal joined the Bombay Talkies?

Not yet, but he will very soon, now that Ashok Kumar is out of his way, and Motilal himself has become a travelling gipsy artiste.

S. P. ANEAJA (Delhi)

What do you think of Raja Nene as a director?

So far he has not given me any cause to think. His "Ten O'clock" hardly provided any excuse to do so.

S. G. DESAI (Bijapur)

What has our Shantaram done for the welfare of India during his regime in the Film Advisory Board?

Our Shantaram received Rs. 30,000|- of Indian money thus adding to the national hunger now prevalent every where. You know hunger always helps to create new things as it did in Shantaram's own case. Is that not a contribution towards India's ultimate welfare?

M. S. KRISHNA MOORTHY (Madras)

Every time I see the photograph of your beautiful Sushila Rani, I can't but enshrine her in my heart. At this rate, I shall die one day.

That is exactly why she left Madras. Too many people there got ready to die and none could make up his mind to live for her. Don't you think she is worth living for? I think she is worth living for all over again.

J. G. R. BHONSLE (Madras)

Have you engaged bodyguards to protect your new secretary?

I go about with her myself. That keeps the good men of the town away from her. Isn't that good protection?

SHRI RAM Y. (Jaipur)

Who is taking the leading role in 'India Calling', the second English talkie of Wadia Movietone?

Just at present only "Gentle' Jamshed Wadia, Member of the British Empire, leads the cast.

K. T. TANNA (Madras)

Has Saigal acted wisely in leaving the New Theatres?

See 'Bhakta Surdas' and find out.

M. D. DASTUR (Bombay)

Are English films planned and produced to contribute to the general welfare of humanity?

Very rarely as in case of some Warner pictures like, 'Emile Zola', 'Louis Pasteur', 'Juarez, etc. Most of the western producers are as good rotters as some of our own. Their pictures contribute only to their own welfare.

K. S. RAMAN (Dadar)

What are the direct and indirect causes that contributed to the crash of the National Studios Ltd.?

It didn't actually crash. They saved the crash by closing down before time. The tragic story of National proved only too well that some wrong persons were on a wrong adventure. Film production is not such an easy job that any optimistic bull from the Stock Exchange can rush in with money and produce a picture.

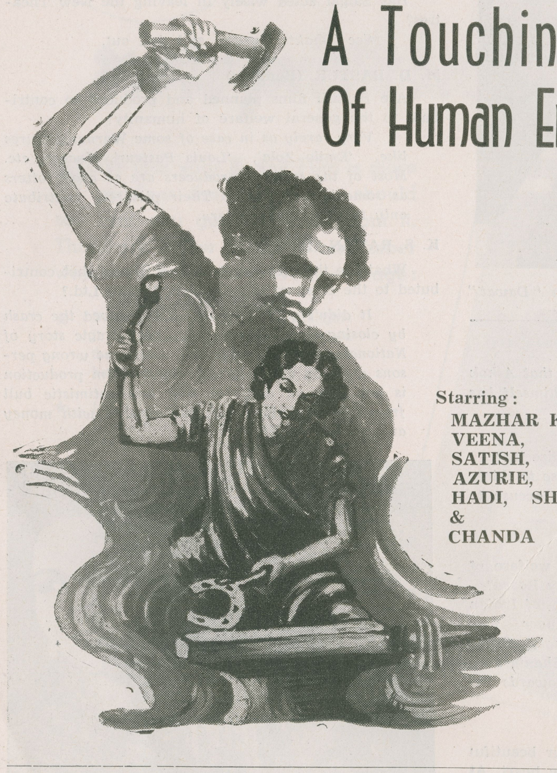
Hansa Wadker comes to the screen after a long time in "Apna Paraya", produced by the National Studios.

Asiatic Pictures

present

A Touching Tale Of Human Emotions

in



Starring :
MAZHAR KHAN,
VEENA,
SATISH,
AZURIE,
HADI, SHAZADI
&
CHANDA

Running to Packed Houses At The **MOVIELAND** Bangalore

●

Released Through : **VIJAYA PICTURES,** Bangalore

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SHORTLY
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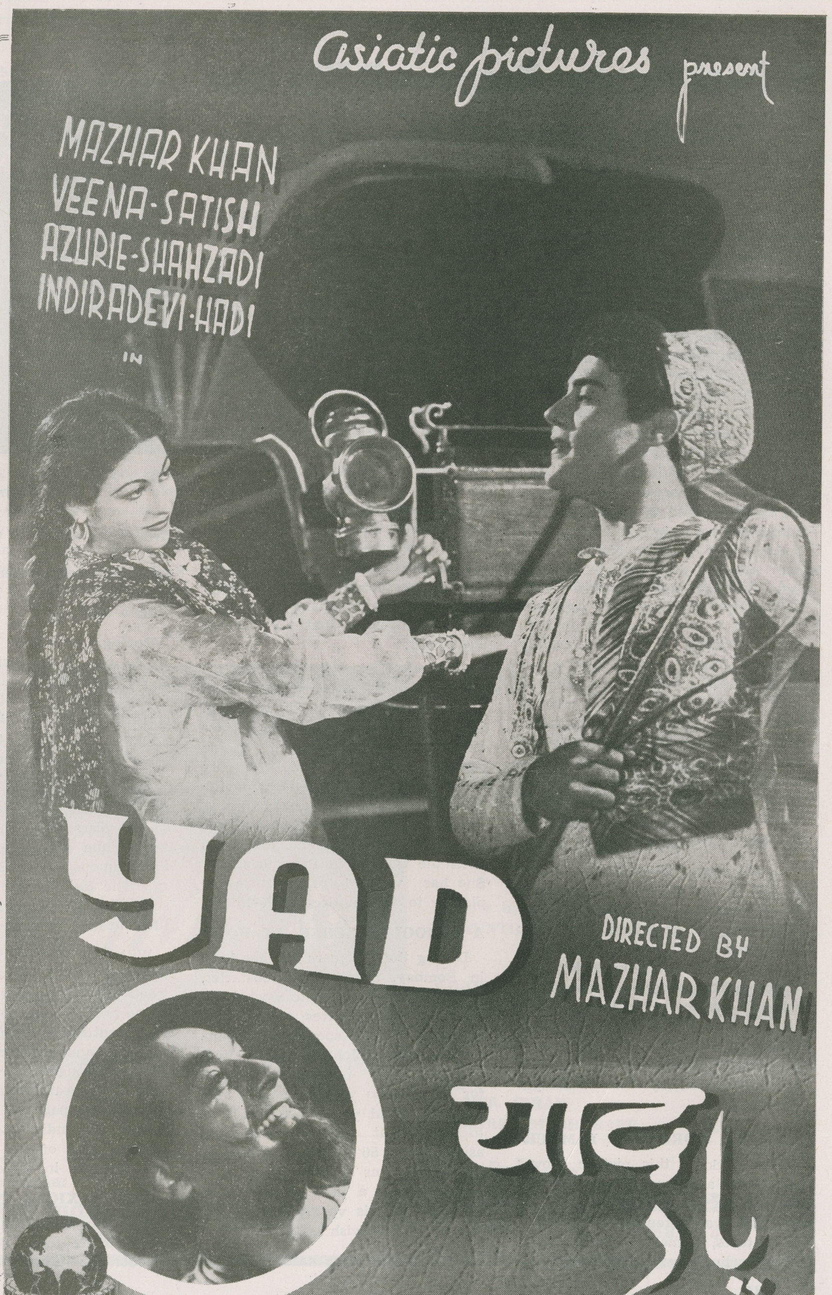

Asiatic pictures present
MAZHAR KHAN
VEENA-SATISH
AZURIE-SHAHZADI
INDIRADEVI-HADI
IN
YAD
DIRECTED BY
MAZHAR KHAN
याद
یاد
ASIATIC PICTURES

School Teacher Becomes A Film Star

Pramilla Deserves Better Success

Birth
30-12-1918

By : *Sushila Rani*

On the 30th of December 1918, when the nurse told Papa Reuben Abraham that another daughter was born in the family, he must have looked around for a place to drown one more sorrow, because Papa Reuben Abraham, though he was a rich man then, had so many daughters in his family and sons to boot that they must have been a handful of worry to him. And yet the old man is reported to have smiled when he saw little Esther Abraham smiling in the cradle. But little did he imagine that one day, the world would see her on the screen and spot her as Pramilla, a budding star of many pictures.

At the early age of fifteen, Pramilla passed out the Inter Arts and joined as a school mistress to help Papa Abraham to run the usually crowded Jewish family. She worked there for a year and a half and then chucked off the job to take up work as an accountant in a bank. That again was not quite enough to keep the home-fires burning and taking her cue from the success her cousin Rose was achieving in screen work, she purchased a ticket for Bombay in the year 1936.

In old times, when people came to join the screen they always went to the Imperial Film Company bossed over by Khan Bahadur Ardeshir Irani and invariably they were turned out. But they always got their chances in other companies. Pramilla was no exception to this routing and she had to travel to Kolhapur for her first chance as a film-artiste to work in the 'Song of Life', produced by the Kolhapur Cinetone.

DUBBED DOROTHY LAMOUR

Her work in this picture proved successful, and then as was the custom in the Imperial Film Company, Pramilla was taken up for a series of pictures, namely, 'Maha-Maya', 'Our Darling Daughters', 'Mere Lal', 'Sarla' and 'Mother India'. The last picture gave her a Star-footing in the film industry, and by 1938, Pramilla started doing pictures after pictures. For a time, they called her the Dorothy Lamour of India and stripped her as much as they could, and made her a heroine in the 'Jungle King' produced by Wadia Movietone. And then came her other chances in 'Bijli' and 'Sardar' produced by Prakash; 'Ulti Ganga' produced by Minerva; 'Shahzadi' produced by Mohan; 'Kanchan' released by Chitra and 'Jhankar' produced by Silver Films. But one of her best performances as a screen artiste was given in 'Basant', the popular picture of the Bombay Talkies where, as Meena the Vamp, she rolled her hips and eyes with such a vengeance that the crowd went mad.

Strangely enough, this popular vamp of the screen is a very modest girl in private life. She hates these vamping roles and would like to do some serious, sentimental stuff—if only she is given the chance. But on the Indian screen, they always put a square peg into a round hole where casting is concerned and that has been the tragedy in Pramilla's life. She has vamped from picture to picture to woo a decent livelihood.

A SCHOOL TEACHER AT HOME

During the six years she has been in Bombay, despite all obstacles, Pramilla has managed to work in at least thirteen pictures and when not working she spends her time reading Ibsen, Johnson and Bernard Shaw—a natural relaxation for a girl who was once a school teacher. And yet it may be news to many, that Pramilla has put aside nearly 50 thousand rupees in the bank, owns shares in jute mills and possesses a plot of land quite her own in this vast world. That explains her Jewish birth.

Pramilla is a very natural actress. Everything seems to come easily to her. In spite of the English language being her mother tongue, she talks Urdu as if she had been born with a tongue for it.

Miss Pramilla, our school-teacher film star.

During her school days she used to do the Shakesperian dramas as an amateur and though she does a lot of professional stuff now she still feels that she did much better on the school stage, than as a professional on the screen.

Very few people in India know how popular this girl is overseas. Three years back she was offered the unique honour of working in that famous Louis Bromfield's story, "The Rains Came", but for reasons all her own this chance of a lifetime had to be turned down.

With a beautifully streamlined figure, Pramilla is naturally an attractive artist's model and many a photo artist in the country has used her beautiful figure for model photography and exhibited these photographs throughout world exhibitions. For years Pramilla posed for the fashion page of the Illustrated Weekly in India and taught the budding girls of the country, modes and fashions in sarees.

NOT ANXIOUS TO MARRY

Like any other fan, Pramilla is a keen picture-goer. She likes Saigal for his music, Kumar for his beautiful diction of Urdu and Devika Rani remains her favourite of all times.

Amongst the directors, Shantaram and Debaki Bose are her special favourites; while she considers the first as a practical artist in search of realism, she praises the latter as a dreamer and sentimentalist. Both together give her all that she wants in motion pictures in India.

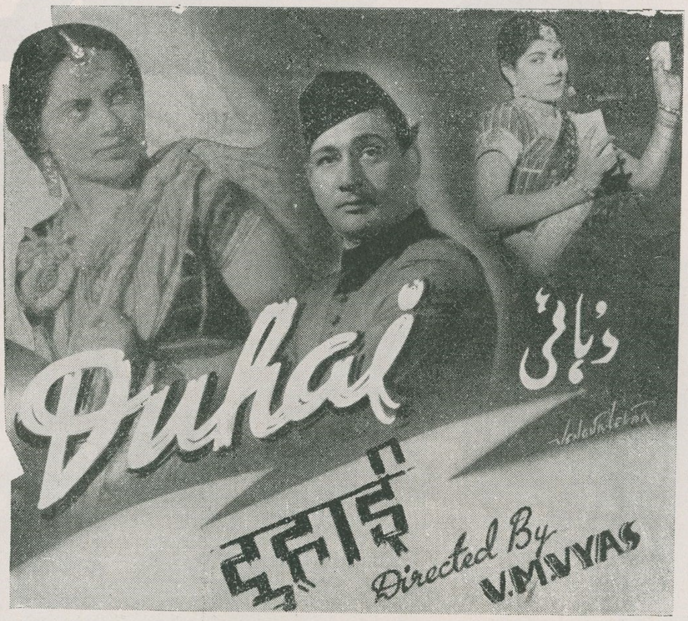
Pramilla often goes to see foreign pictures and she makes it a point to see the best ones as she feels that these pictures provide a school for artistes.

And that way Pramilla is constantly learning something new everyday. Standing 5 ft. 4 1|2 inches without her shoes, she provides a graceful figure before the mirror or in the arms of a man doing the fox-trot. Pramilla's family is a family of polished dancers and when Pramilla does the rhumba many an eye in the crowd has to roll in sheer appreciation. There is such an amount of sex in her movements, that Pramilla has been crowded with offers of marriage from month to month. She doesn't seem to be anxious to lose her independence as yet, though she has trained herself to be a perfect cook in European, French, Indian and Jewish dishes. I wonder what these Jewish dishes taste like—whether anything is at all served in them,—considering their traditional eye for economy. In her little flat at 'Ramdan Sadan', 202 Shivaji Park, Dadar, Bombay, she often invites close friends for small parties to prove to them what a star she is in the kitchen in addition to the screen. She says her hobby is pickle-making and we hope she doesn't make them very spicy.

"MILK"

When you don't see advertisements of your favourite producers in "filmindia", it means that the "milk" has been taken away from the "snake", because the "snake" has refused to dance to the tune of the "snake-charmers."

All told Pramilla is a very sweet girl—sweet to the boys, and sweet to the girls and sweet to herself. She has an infectious laughter which she switches on without any excuse and whether you like it or not, you feel like laughing with her all the time over the most innocent jokes. It is a pity that such a pretty little starlet, like Pramilla, should not be seen oftener on the screen, just because she refuses to be 'popular' with the producers and directors. Evidently character is a wrong sheet-anchor for the stars who wish to succeed in their screen career.



SUNRISE PICTURES'
MIGHTY OFFER
"NAUKAR"
A cine-treat on a grand scale
Mohamedan social subject.

Story by: MUNTO
Direction: SHAUKAT HUSAIN

STARRING:
CHANDRA MOHAN
SHOBHANA SAMARTH
YAKUB
BALWANT SINGH
NUR JEHAN

STARRING:
← SHANTA APTE
NUR JEHAN
MIRZA MUSHARAFF
KUMAR
ANSARI
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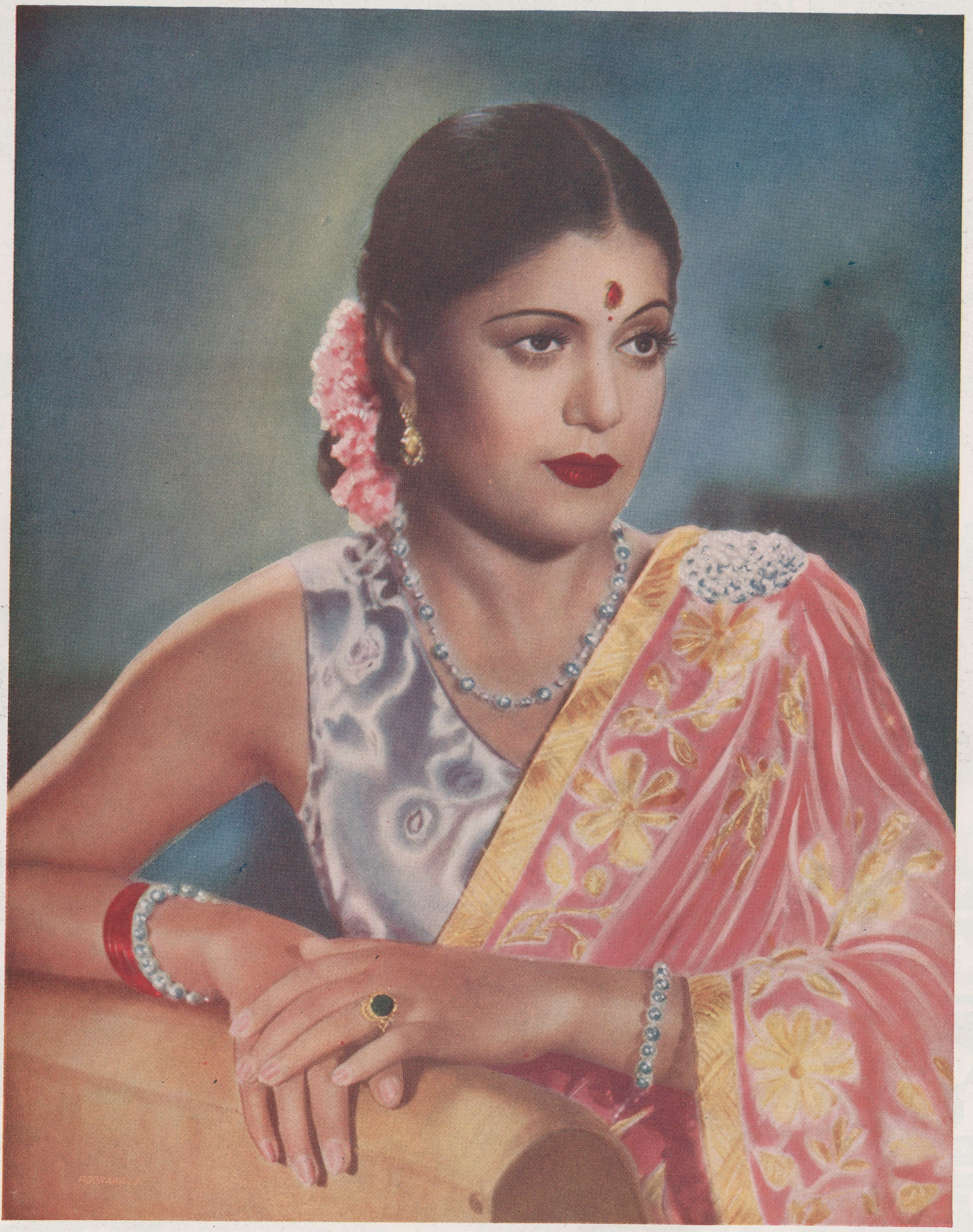

SARDAR AKHTAR—

This popular crooner of the Indian screen provides a new sensation in "Fashion", an ultra-modern social story produced by M/s Fazli Brothers and directed by Mr. S. F. Hasnain

Shalimar in full bloom!

Know
EK RAAT ?
Starring: NEENA AND PRITHVIRAJ
It is going fine all over the country !

PREM
SANGEET
Will give you laughs —and merry melodies !
W. Z. AHMED PRODUCTION WITH THE MYSTERIOUS NEENA AND JAIRAJ.

MUN-KI-JEET
is another——a musical extravaganza
Starring: NEENA SHYAM, TEWARI, NAZIR BEDI, MALA, REKHA & OTHERS

and coming—in close succession :

NALA DAMAYANTI
UNDHER NAGRI
ROOPMATI
CHAUPAT RAJA

Producer W. Z. Ahmed presents with pleasure a string of lovely pictures after his first screen triumph—Ek Raat. You have a choice of light musical comedies brilliant costume pictures, poignant social stories, touching episodes from history, mythology and legend. Look out for the Shalimar blossoms!

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BOMBAY

Shalimar For Better Entertainment — Always !

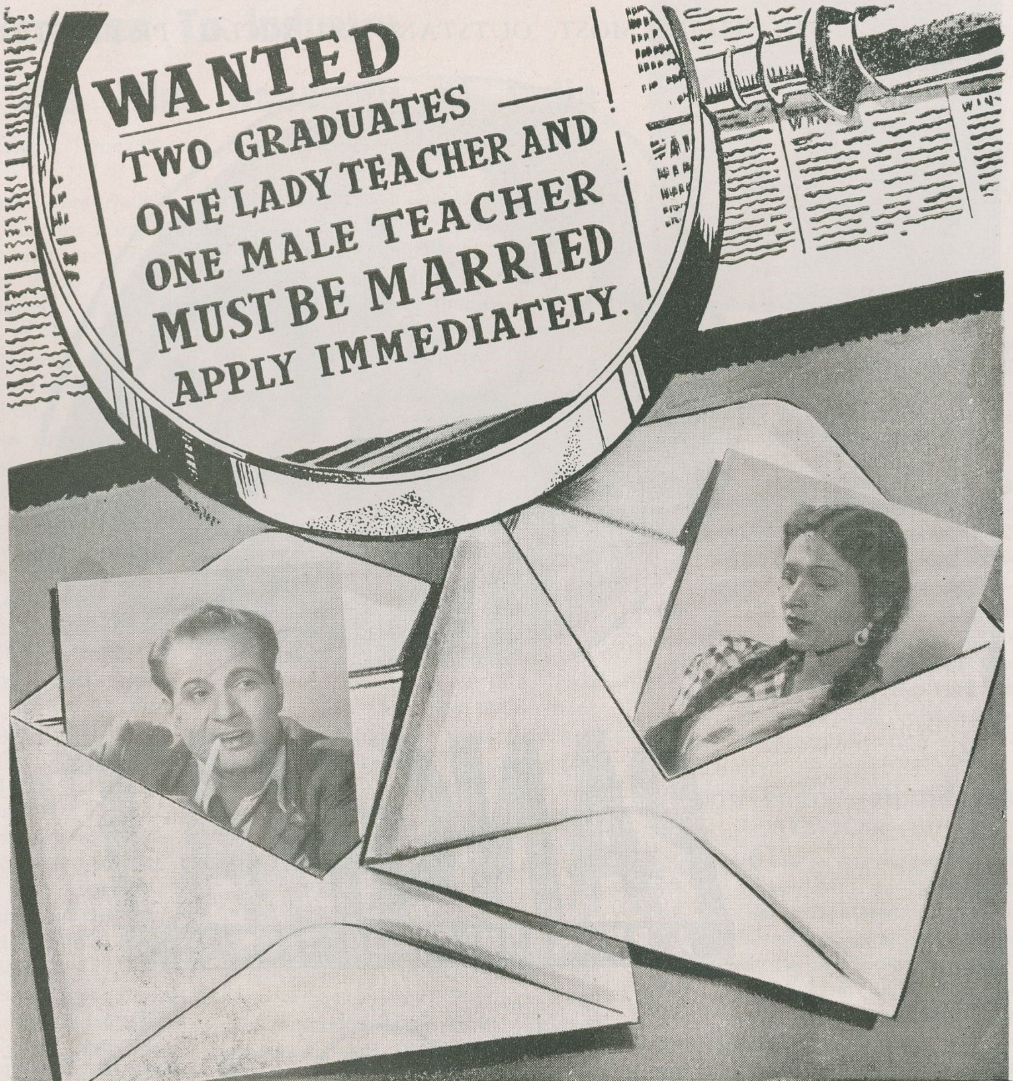
SHALIMAR PICTURES

Studio — SHANKAR SHETH ROAD — POONA
Office — VINCENT SQUARE, DADAR — BOMBAY

YASHODHARA KATJU—
This new starlet comes to the screen in "Lalaji", a social comedy of National Studios Ltd.

—MARRIAGES ARE MADE IN HEAVEN →

—BUT THIS ONE
WAS MADE IN AN ADVT. - COLUMN!


WANTED
TWO GRADUATES
ONE LADY TEACHER AND
ONE MALE TEACHER
MUST BE MARRIED
APPLY IMMEDIATELY.

SEASON'S
GRAND
COMEDY
with
BAGFUL
OF GAGS
with
INIMITABLE
MOTILAL
and
ALLURING
ANJALI

✻

Produced
And Directed By;
N. R. ACHARYA

✻

ACHARYA ART
PRODUCTIONS
Dadar - Bombay 14

ACHARYA ART'S
PRODUCTION No. 3 ✓

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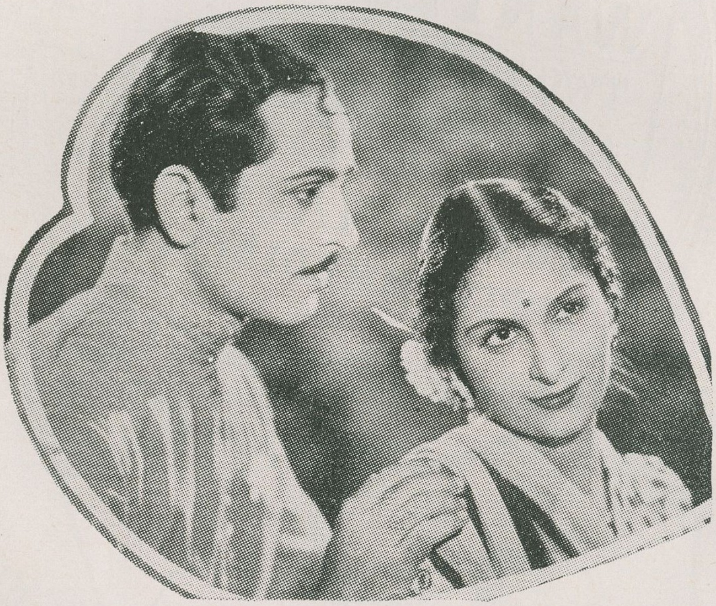
Present

RATNAMALA and UMAKANT

IN THEIR MOST OUTSTANDING SOCIAL PRODUCTION



PANGHAT

A PRAKASH PRODUCTION

★ *Direction:*
K. J. PARMAR
MAHESH CHANDRA

★ *Await Its Early Release*
At Your Favourite Theatre

Now Under Production :

Direction :
VIJAY BHATT

RAMRAJ

Chief Agents : **EVERGREEN PICTURES,** **New Queen's Road, Bombay-4**

M. R. A. Baig Wants Pictures on Hindu - Muslim Unity

Ex-Sheriff Acknowledges "Filmindia's" Services To Industry

Welcomes The Film Academy of India

(By: Our Special Correspondent)

"Governments are notoriously very slow to move, but my experience of the Government of Bombay in this 'Bhakta Kabir' matter has been quite different. I hope that the lead given by the Punjab, Sind and Bombay Governments will be followed in other Provinces and an opportunity will thus be given to as many people in India as possible to see "Bhakta Kabir" free of entertainment tax."

Mirza Rashid Ali Baig, Sheriff of Bombay, during the last year, was obviously pleased with the success of his efforts and expressed entire approval of the statement made by 'filmindia' that "'Bhakta Kabir' is a picture our nation badly needs just at this time," which he read in the December issue. The advertisement of the Film Academy of India also attracted his notice and he heartily welcomed Mr. Shantaram's scheme to provide practical training in the different arts of making motion pictures and hoped that the two years' training that the prescribed course provided would create a group of idealistic and patriotic artistes and technicians who would produce purposeful and progressive pictures, while providing clean entertainment to our people.

"Shantaram is one of our best film producers and I feel confident that his scheme will meet with the success it richly deserves. He is the man who gave us 'Padosi' depicting for the first time on the Indian screen how Hindus and Muslims live in our countryside, how there exists a unity of needs, hopes, aspirations and ideals, inspite of purely religious or other differences in customs and ways. I wish our producers took up this theme for a hundred pictures and brought out the inherent underlying unity of the living conditions of Hindus and Muslims in India. There need be no complaint about monotony, for in the love themes that are being exploited threadbare, we get any amount of monotony.

"I recall with pleasure a picture called "Churiyan' made by Prakash Pictures, in which an old Muslim bangle-seller is the central character. He is part and parcel of the life of his village folk, who consist of both Hindus and Muslims. Pictures such as 'Churiyan' will do much to put right the distorted vision and separatistic attitude that both Muslims and Hindus, mostly in cities, have unfortunately developed of late. That Hindus and Muslims have been thrown together for hundreds of years, that they live a common life, that they are sons of the same soil, eat the same food, breathe the same air, have the same economic and social grievances and many common customs are undeniable facts. They certainly don't run at each other's throats on the slightest provocation but, in fact, have all sorts of contracts and dealings. You can't unmake these facts. Indeed emphasis needs to be laid on this and if there is a will, there is not only a way, but a hundred ways of subtly bringing out points of contact and community of interests. Films can do a lot in this direction and they must take up their share of this noble, necessary and practical work. 'Kabir' is excellent propaganda if, perhaps, a little obvious and too much on the metaphysical plane.

"I would like some producer to take up "Akbar The Great" as a sequel to 'Kabir'. It will be something worthwhile doing. But far more pressing is the need of pictures around our daily social life. Fortunately for us, Hindus and Muslims are far more mixed up together in the film industry than in any other and so who are better qualified than the members of this industry to pioneer in evolving a common language and culture developing imperceptibly into a common identity?

To
"Filmindia"
R A Baig

Mr. M. R. A. Baig, Ex-Sheriff of Bombay, through whose personal efforts "Bhakta Kabir" was exempted from the Entertainment Tax by the Government of Bombay.

ACKNOWLEDGES FILMINDIA'S SERVICES

Mr. Baig has a suave, fascinating style of speech and a persuasive tone that compels attention. As if he had poured out what he had to say and now to get my approval for what he had said, he asked me "Won't you, won't 'filmindia' impress upon our producers the peremptory need of taking this line in picture production?"

I assured him that 'filmindia' has been at the job and will always be. Meeting people like him and ascertaining their views, I told him, was part of the same job.

"Yes, I readily acknowledge that service. I have read 'filmindia' often and noticed with pleasure Baburao Patel's unceasing efforts to improve the film industry on all fronts. He has rightly concluded that lone efforts are not enough and

UNITY IN ART AND IN LIFE

that is the message of

PAIGAM

Amar Pictures'
3rd Big Film
with a Purpose

Co-starring
SADHONA BOSE and SURENDRA
together for the first time
with **ANAND PRASAD, ANIL KUMAR,**
PROTIMA DEVI, ANSARI

PRODUCER
Director
SURENDRA DESAI

Now
Ready
for
BOOKING

LAXMI
PRODUCTIONS'
3rd Big Hit

Starring
★ **LILA DESAI & PAHARI SANYAL**

★

INKAR

with
JAGDISH & SUVARNALATA
Director
SUDHIR SEN

NOW UNDER PRODUCTION SHARAFAT ★ MOHABAT ★ KADAMBARI

Particulars; **SUPREME FILM DISTRIBUTORS,** BOMBAY 14 that public conscience must be roused. Our public men and social leaders must have a say in moulding what I might call national film policy. I have read with interest the views of men and women like, Kher, Jayakar, Sardar Patel, Meher Ali, Kamaladevi and Sarojini Naidu. For educating public opinion such views are highly useful. I notice in the advertisement of the Film Academy of India in the recent issue of 'filmindia' mentioning—that there will be lectures by prominent film personalities for the benefit of students. I suggest that there should be lectures also by such public men and social leaders as 'filmindia' has been interviewing and criticism by literary men in the Film Academy of India. They represent the audience and the public and their views should be made known to the students and teachers."

Rashid Ali Baig goes on speaking without faltering for a word and his language keeps pace with the ideas he wants to express. He seems to have a knack for anticipating your question or interruption; for as I was about to ask him what he thinks of general film criticism as it exists in the Indian Press, he said:

CONDEMNS NEWSPAPER WRITE-UPS

"I am sorry to notice that our newspapers are not taking a proper attitude towards film criticism. The producers may say anything they like about their productions in the advertisement columns, but why should their write-ups appear as if they were objective criticism? If you read the film pages of any of the daily papers you discover that every picture is a 'best picture'. Superlatives and adjectives are lavished on stars, directors, producers and even distributors. Good and bad, true and false are so blended together from week to week that you cannot distinguish one from the other. This obviously purchased criticism ought to stop. It is not creditable to any paper. There must be free, frank criticism of all films. That alone will lead to improved standards of production. I agree in this respect with the Hon. Dr. M. R. Jayakar and Mr. C. Rajagopalachariar who, I see, told you the same thing."

Mr. Baig would have gone on talking for any length of time. He was enthusiastic about this subject like any other modern young Indian but his secretary reminded him of a function that he had to attend that evening. Courteously he begged to be allowed to dress and offered to take me in his car to Fort where he had to go. I was glad to accept the offer, because that gave me an opportunity to continue our talk till we parted.

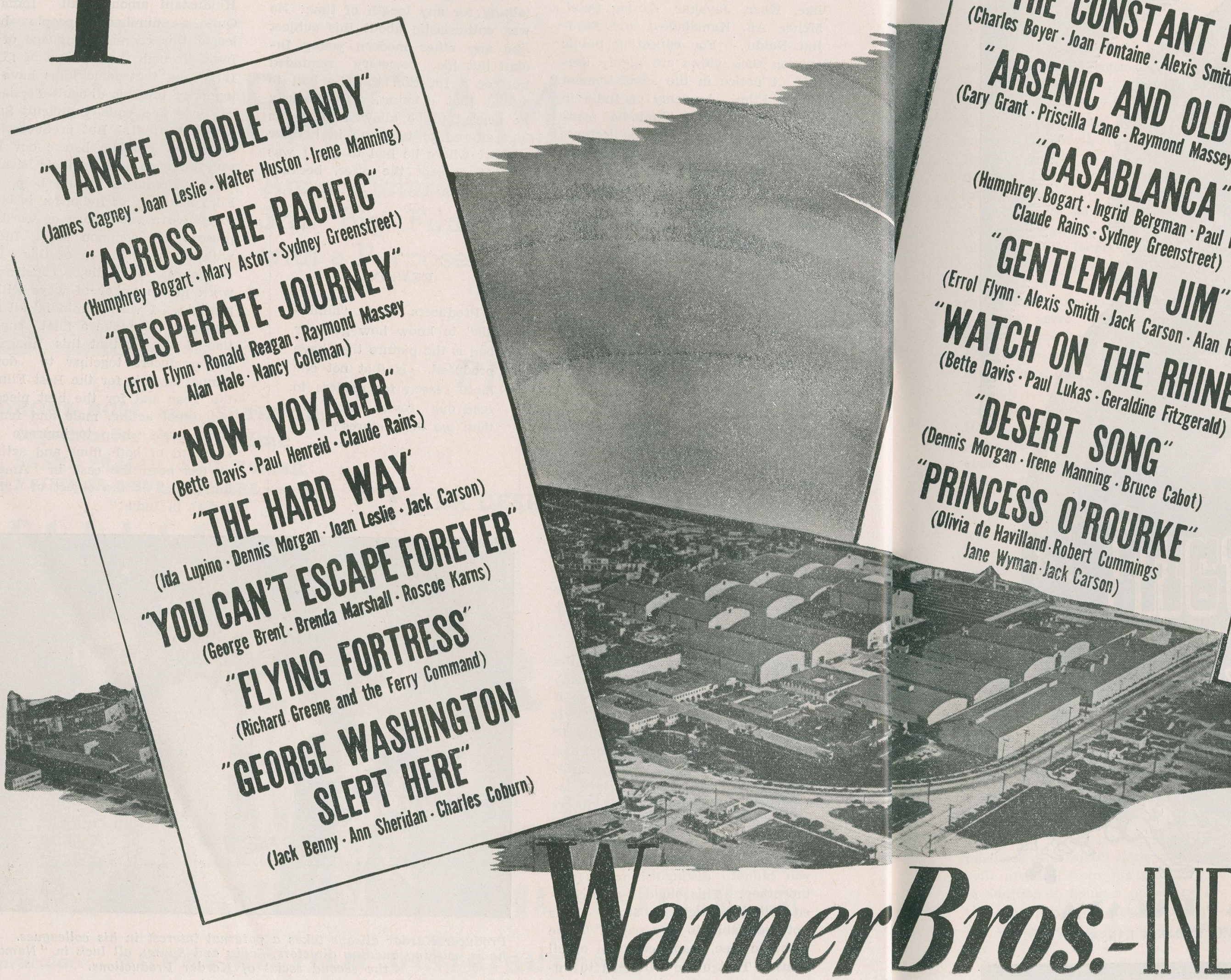
As his car was speeding up from Gwalior Palace to Fort, Mr. Baig said, "The greatest service our films have rendered is popularising Hindustani amongst all Indians. Quite a number of people have learnt this common language of all India through the medium of films. It is true that some films have a tendency towards difficult Persianised Urdu and equally difficult Sanskiritised Hindi. But producers can solve this problem before our literary linguists do it in their leisurely way. Producers should help the Film Academy of India, for instance, to evolve a vocabulary of words at present in common use. Indeed with the ushering in of this Film Academy of India, constructive work in a number of ways will be possible. I wish 'filmindia' all success and to make a final suggestion, I suggest that this magazine get producers together to donate annual awards for the Best Film of the Year and for the best piece of individual acting, male and female. This would help to improve the standard of both films and acting—as has been the case in America and which is the object of "filmindia" in India."

REASON

Producers read "filmindia" to know how good or bad is the picture they have produced. Is that not one more reason for readers to read our reviews first and then see the pictures?

Producer Kardar always takes a paternal interest in his colleagues. Here he is, wishing budding directors, Sadiq and Sunny, all luck in "Namaste" the second social of Kardar Productions.

"Paced by the Past... Geared to the Future"



"YANKEE DOODLE DANDY"
(James Cagney · Joan Leslie · Walter Huston · Irene Manning)

"ACROSS THE PACIFIC"
(Humphrey Bogart · Mary Astor · Sydney Greenstreet)

"DESPERATE JOURNEY"
(Errol Flynn · Ronald Reagan · Raymond Massey
Alan Hale · Nancy Coleman)

"NOW, VOYAGER"
(Bette Davis · Paul Henreid · Claude Rains)

"THE HARD WAY"
(Ida Lupino · Dennis Morgan · Joan Leslie · Jack Carson)

"YOU CAN'T ESCAPE FOREVER"
(George Brent · Brenda Marshall · Roscoe Karns)

"FLYING FORTRESS"
(Richard Greene and the Ferry Command)

"GEORGE WASHINGTON SLEPT HERE"
(Jack Benny · Ann Sheridan · Charles Coburn)

"THE CONSTANT NYMPH"
(Charles Boyer · Joan Fontaine · Alexis Smith · Charles Coburn)

"ARSENIC AND OLD LACE"
(Cary Grant · Priscilla Lane · Raymond Massey · Peter Lorre)

"CASABLANCA"
(Humphrey Bogart · Ingrid Bergman · Paul Henreid
Claude Rains · Sydney Greenstreet)

"GENTLEMAN JIM"
(Errol Flynn · Alexis Smith · Jack Carson · Alan Hale)

"WATCH ON THE RHINE"
(Bette Davis · Paul Lukas · Geraldine Fitzgerald)

"DESERT SONG"
(Dennis Morgan · Irene Manning · Bruce Cabot)

"PRINCESS O'ROURKE"
(Olivia de Havilland · Robert Cummings
Jane Wyman · Jack Carson)

"AIR FORCE"
(John Garfield · Gig Young · George Tobias · Harry Carey)

"ACTION IN THE NORTH ATLANTIC"
(Humphrey Bogart · Raymond Massey · Alan Hale · Julie Bishop)

"ADVENTURES OF MARK TWAIN"
(Fredric March · Alexis Smith · Donald Crisp)

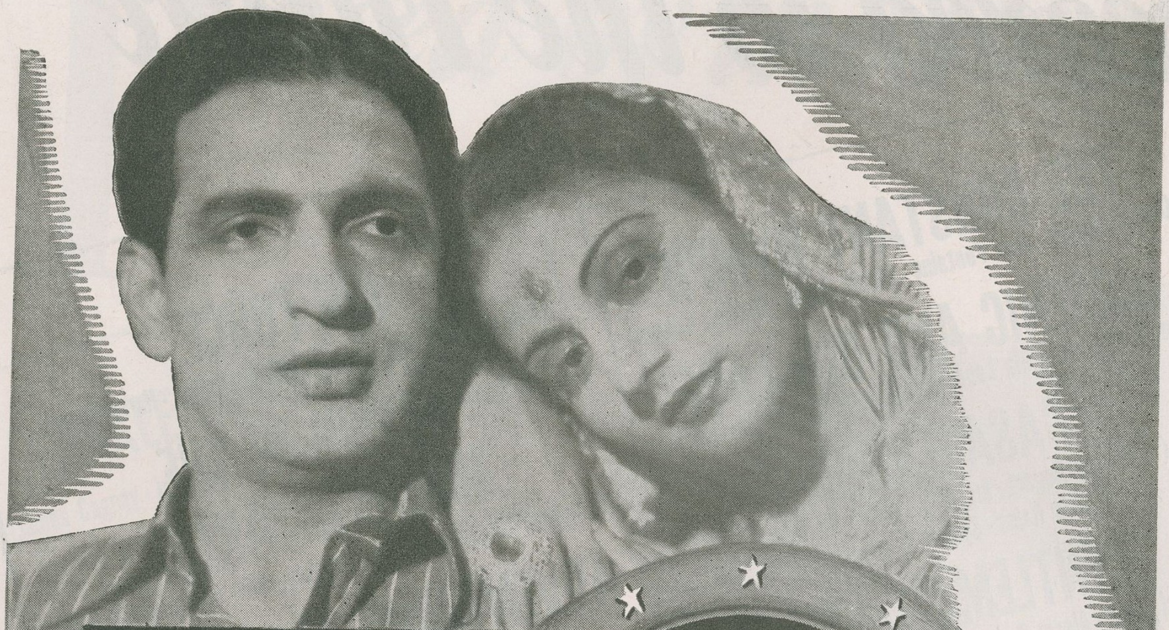
"EDGE OF DARKNESS"
(Errol Flynn · Ann Sheridan · Walter Huston · Nancy Coleman)

"BACKGROUND TO DANGER"
(George Raft · Brenda Marshall · Sydney Greenstreet · Peter Lorre)

"MISSION TO MOSCOW"
(From Ambassador Davies' book and private journals)

"THIS IS THE ARMY"
(Irving Berlin and the original cast PLUS)

Warner Bros.-INDUSTRY'S LEADER!



HE WON by a NEW *Romantic Technique*

- ★ THE FASTEST–
- ★ THE FIERCEST–
- ★ THE FUNNIEST LOVE-MAKING

on the Indian Screen
with
SONG - DANCE - GLAMOUR

Directed by
VAJAHAT MIRZA CHANGAZEE

•

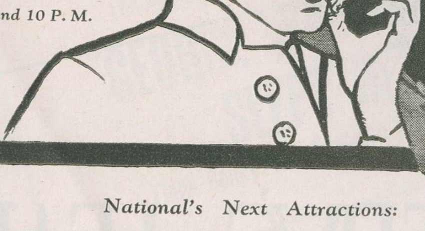
SWASTIK
Daily: 3-30; 6-30; and 10 P.M.

NATIONAL STUDIOS

in

Jawani

Starring SURENDRA,
HUSN BANU
with KABULI
& QUAYAMALI



National's Next Attractions:

LALAJI
with YASHODARA KATJU

★

APNA - PARAYA
with SHAHU MODAK & HANSA

A Friendless Boy Becomes A Producer

Zahur Raja Promises A Brilliant Future

By: *Sushila Rani*

"I have not a friend in the world", said Producer-director-actor Zahur Raja with almost a pathetic catch in his voice. "How is that?" I asked him, and all that he could say in reply was, "Well, I do not know. Perhaps people do not like me. I do not know why. And I don't care."

That shows Zahur Raja as an independent person who believes in ploughing the lonely furrow in his own sweet way whether the world likes him or not. Though he was called handsome once in 'filmindia", I do not agree. If one girl considers him to be handsome, it does not follow that every other girl in the world should agree. As a matter of fact, what one girl sees in a man the other one fails to find. Had it not been so, the traditional home life of India would have been even more difficult than it is today.

Strangely enough for film-producers, Zahur came in time and not at all over-dressed. Film actors, when they come to 'filmindia' office, often put on their best dress and switch on their best behaviour. All this does not impress Baburao Patel, who is a cynic by nature and knows them too well, but it helps the morale of the actor himself and incidentally helps him loosen his tongue when asked to speak.

I do not think a loud dress would have made a difference with Zahur who is inclined to be silent and grumpy by nature.

Six feet tall and thirteen stones in weight Zahur gave out his first cry at Abbotabad on the 7th of July in the year 1918. Born in a police-inspector's family he seems to have inherited a straight spine and the drill attitude from his father, who in addition to being a police-inspector, also managed to secure twenty-five villages of his own as a Zamindar.

Believe it or not Zahur says he passed the Matric and was sent to the college at Rawalpindi. And who would have suspected about Zahur having something to do with the college as his general appearance reminds one of the jungle! Hefty, thick, with a bull's neck and not at all bad looking, Zahur has a curly top which immediately gets the eye. He used to see cow-boy films in his childhood and he must have seen himself a lot in the mirror to decide giving up his college studies and taking up the screen as a career.

A VERY INTELLIGENT BOY

Impulsive at all times, and brutally frank if necessary, Zahur surprisingly enough gives a very intelligent talk when it comes to film production. Of all the boys I have interviewed so far, I could say Zahur Raja struck me as the most intelligent though perhaps he looks the most prosaic of them. He seems to have made a scientific study of motion picture production in almost all its branches and quotes books in support, without the least provocation. The way he went on giving me a sermon on production he made me feel that other producers, in-spite of their long experience are petty pygmies.

It is rather difficult to believe this but it's true and I feel that one day Zahur will make his mark in the Indian film industry by producing something sensible and sensational.

Like Orson Welles, Zahur seems to be a one-man institution fired by a missionary zeal and enthusiasm for his work in life. He has no use for financiers or capitalists who sponge on the film industry. He has put in his own money and has made up his mind to succeed and whether people round him like it or not, Zahur will succeed in the long run.

As a producer, Zahur has had bitter experiences. When he produced his first picture 'Badal' on his own, one of the things which he realized during the production was that the best of friends often stab in the back. Nowadays, Zahur looks more behind than in the front and he is better prepared for the next stab when it comes. 'Badal', the story of which he wrote and which he directed, is a theme about crime bringing remorse in its wake. Zahur does not believe in turning out 'mere entertainers'. He thinks that a motion picture is a great opportunity in human hands which should be turned every time to some useful social purpose either to uplift

Intensely fond of outdoor sport, Zahur Raja never misses a boating chance whenever he gets it in the midst of his one-man show.

Featuring **SHAHZADI**
(of Jhoola fame)

Ratanbai *and* **Gope**
(the Barber and Banker of Tamasha)

The SYMBOL — The HALLMARK
That is rising up and up
in PUBLIC ESTIMATE as
PURVEYORS of CLEAN—
WHOLESOME ENTERTAINMENT
FOR ONE and ALL of the FAMILY !

Brings to INDIAN SCREEN
Another RIB - TICKLER in

SOUBHAGYA PICTURES'
360 Laughs An Hour Picture

HASO HASO
E-DUNIYAWALO

Director: **Dwarka Khosla**

From Saturday
16th Jan. 1943 at

Now 3rd Week at
NOVELTY
Talkies — Bombay

A
New India
Film Corp. Release

Await
SOUBHAGYA'S
LATEST

MUSHKARAHT
with **MOTILAL & Hari Shivdasani**

SOUBHAGYA PICTURES
Dadar Main Road - - DADAR - BOMBAY 14

masses from their ignorance or to eradicate social evils.

"Let those who wish to make money make it. I wish them all luck. For me, a picture is something more than a mere money-making opportunity. Even if I lose I shall always try to give something worth while and something with a social conscience that may not always be popular but nevertheless bring some relief or point a new mode of life to those who see my pictures", said Zahur with almost a vindictive zeal which frightened me for a moment. Here was a young man of ideals, destined to go a long way if the world would only treat him kindly. Would it though?

Zahur is now busy with his second picture called "Mazaq" which he calls, "a comedy of a strange type". While Zahur is directing this picture as usual, he is also giving its music and when I asked him how well he knew music, in the spacious office of 'filmindia' he burst out into a song from 'Puja' for full five minutes, and then turned round and asked me, "Do I know it well?"

Yes, Zahur knows it well and he has a good voice in addition. He has already given nearly 100 gramophone records and has sung several times from the All India Radio. Everyday, in the morning his neighbours get the pleasure of hearing him for an hour, and many times during the day he sits at his harmonium and composes tunes for his pictures. To him a song is a psychological poem, which punctuates human situations in his pictures.

FREEDOM TO THE ARTISTES

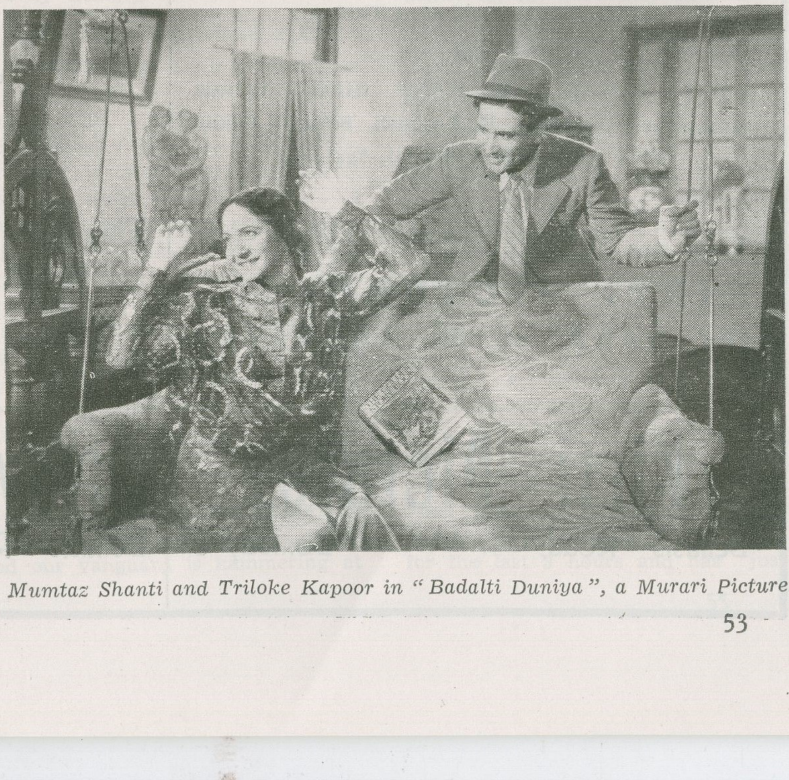
When I ragged him by saying that some directors have called him wooden, he turned round and said, "If I am wooden they are stones."

And then he went on to give me some intimate details of one particular director, whose name I drop through courtesy,—and soon gave us a wonderful performance mimicking his methods of direction; that director happens to have a big stomach and Zahur just could not act the different histrionic contortions which could be only possible after acquiring that stomach, and yet that director had insisted once on Zahur aping him in a picture and when that could not be done, well, this wild, impulsive young man, was called "wooden". I think Zahur can act well, if he can mimic so well at a minute's notice. But somehow, perhaps due to Zahur's individuality and independence Zahur is not a favourite with directors. Zahur feels that a motion picture director should only tell the film artiste what to do, but should not show how to do it. When directors make faces and ask the actors to ape them, Zahur feels that the artiste loses his own individuality and thereby becomes a monkey.

Zahur is a married man having Meena, a pretty film star as his wife. In the mornings they both go to work in different directions, one to act and the other to produce and in the evenings, both meet to check up the day's notes. Zahur is terribly in love with his wife. He has only been married a year. I hope he has not a different story to tell years later. At his flat at the 'Retreat', Cadell Road, Shivaji Park, Dadar, Bombay, Zahur spends his spare time, what little he gets, in reading books on motion picture technique. He has a very elaborate library which he has collected after long pains through years, and he manages to get the books by-heart and quotes them unblushingly when the need arises. With Zahur the need is very rare because he is usually a silent man and does not speak unless provoked, and take it from me that he needs a lot of provocation to go off guard and speak blunt.

Watch Zahur Raja. This young man has a future which will one day dazzle the present day past-masters at the art of production.

Mr. Hari Shivdasani now becomes a motion picture director for Soubhagya Pictures.



Mumtaz Shanti and Triloke Kapoor in "Badalti Duniya", a Murari Picture.

KIRTI

PICTURES

1943 LINE-UP will please FILM-FANS and benefit EXHIBITORS

Director:
GUNJAL

BARAT

with

SHOBHANA SAMARTH — KAUSALYA — Harish, Manmohan, Baba Ibrahim — Rampyari, Shobha Devi, Putlibai, Sankatha, Nayampally, Mirza Musharaff and H. Prakash.

RAHAT

Director
Ramnik Desai

with

SARDAR AKHTAR — P. JAIRAJ, Vatsala Kumtekar, Kanaiyalal, Baby Indira, Chitramala, Hari Shivdasani

ASHIRWAD

Director: Ramchandra Thakur.

with

LALITA PAWAR — BALWANT SINGH, Vatsala Kumtekar, Rampyari, H. Prakash, Savant, Rekha Devi, Kayamalli, Zilloobai, Aga Jani

They are all

KIRTI PICTURES......
The TALK of the INDUSTRY

Kirti Pictures

Bellasis Road, — Bombay 8

NAVIN

PICTURES

Give

NOVELTY with a Punch

MOHABBAT

Starring

MUMTAZ SHANTI — MOTILAL, Shaukat Hussein, Vatsala Kumtekar — Himalayawala, Rampyari, Kanhaiyalal, Mirza Musharaff.

Directed by: SHAUKAT HUSSEIN
(of 'Khandan' fame)

To be followed by
1943's EPIC SUPER

PARASHURAM

with

P. JAIRAJ — PRITHVIRAJ

Director: RAMNIK DESAI

★

They are both

KIRTI RELEASES

★

Navin Pictures

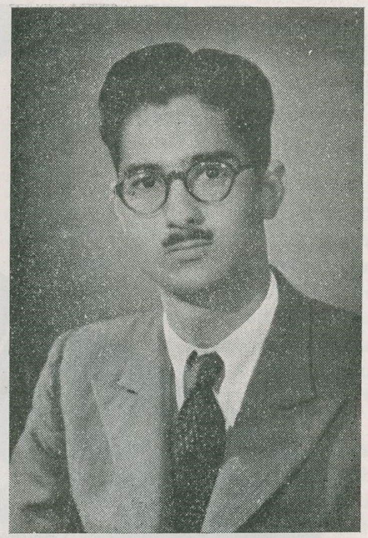
Bellasis Road, — Bombay 8

Weekly "Holiday" At Our Picture Palaces!

How We Oblige Baburao Patel

By: *D. P. Anand*

(Mr. Anand is an Assistant Collector in His Majesty's Customs, Bombay and remembering the usual official environment in which he spends his life, I am not surprised at the disgust expressed by him in the article below. But if Mr. Anand thinks that our producers and showmen will improve after reading this article, he is living in the land of———THE EDITOR.)



Mr. D. P. Anand

I am neither a critic nor a connoisseur, but I like seeing pictures. For six days of the week, like any other member of the official class, I sit and sweat in the office suffering scowls and smiles of the people around while at home my life-mate sits in the kitchen trying to silence children with lollipops and economise on dal by putting more water in it. But on Sunday we invariably turn our steps towards a cinema house to look for a little recreation, a little enlightenment and a little change of surroundings.

After a week of stifling collars and neckties for the benefit of my superiors, I am not very particular about my clothes on the Sabbath day, but my wife is about hers! For this is the only day when she can air her wedding saries which remain hugging the bottom of the cupboard (in the company of cockroaches) during the week. Not only that but, while I am busy inducing the children to spend the evening with a neighbouring aunt, she hurriedly tries to cover her otherwise pale cheeks with a sprinkling of powder and rouge and paint her parched lips with a cheap lipstick.

The picture is to begin at 6-30 p.m. We get there at five. For the three hours of enjoyment one is supposed to get inside the hall, one has to go through the purgatory of trying to buy a ticket for full one hour and a half outside the cinema. The queue is long and threatening. I take my place at the tail end. This squeezed out chain of humanity hardly seems to move. A constant — almost prophetic — fear haunts me that by the time I ultimately reach the window I may be confronted with the "Class Full" board. All this time my worthy wife stands in a corner parrying the embarrassing and ever inquisitive glances of the crowd. By the way, doing this is quite a popular pastime with Indian crowds.

At last I reach the window. I buy the tickets. Now to look for a good seat in the hall! But I am being too optimistic. That is in the distant future yet. It is already 6-15, but there are no signs of the matinee show getting over. We have to wait. There are some hard wooden benches lying about. We take our seats on one of them. A filtered smell of urine from the distant urinals pervades the atmosphere and we sit still and silent, lest we inhale too much of this heavily charged air.

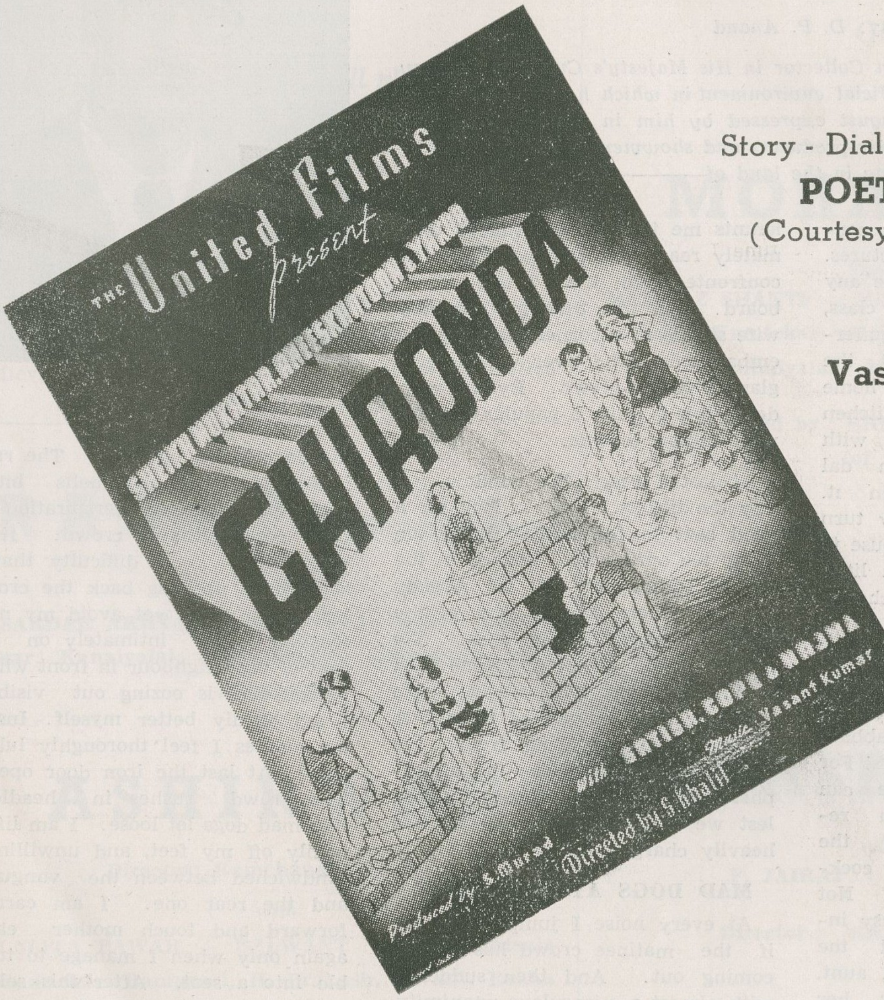
MAD DOGS AT THE GATE

At every noise I jump up to see if the matinee crowd has started coming out. And then suddenly, with almost a miraculous unanimity, everyone is on his feet instinctively. The matinee show is over. I vanish in the hustling crowd, leaving my wife behind to find her way in by the back entrance—a "gesture" which almost all Indian cinema houses show to our ladies. No standing still for me now. The seats are not numbered. First come, first served, that is the inexorable law of our picture palaces. But there is already a menacing crowd clinging to the closed iron door. The matinee crowds are still filing out from the opposite exit and our vanguard is hammering at the door to be admitted. The rush is frantic. The air smells bitter with the combined perspiration of the cosmopolitan crowd. It is only with great difficulty that I succeed in pressing back the crowd behind me and yet avoid my nose feasting rather intimately on the coat of my neighbour in front whose perspiration is oozing out visibly. I am hardly better myself. Inside my clothes I feel thoroughly lubricated. At last the iron door opens. The crowd rushes in headlong like mad dogs let loose. I am lifted bodily off my feet, and unwillingly sandwiched between the vanguard and the rear one. I am carried forward and touch mother earth again only when I manage to tumble into a seat. After this selfish acquisition I look round for my better half towards the back door. I manage to catch a glimpse and I "shi shi" to attract her attention. Indeed every one is "shi shi-ing". A few are even shouting.

The air chokes me. It is stuffy and heavy. The things look as though seen through a haze. The air almost looks translucent. You could cut it with a knife. I am half dizzy. It soon strikes me that I am the smelling heir of the accumulated gases of the matinee crowd which has been occupying this hall for the last 3 hours and has just

THE UNITED FILMS

offer their ambitious maiden production


THE United Films present
GHIRONDA
with [illegible] GOPE & NAJMA
Music Vasant Kumar
Directed by S. Khalil
Produced by S. Murad

Story - Dialogues & Songs
POET ARZU
(Courtesy: Fazli Bros.)

Music
Vasant Kumar

Booking with—

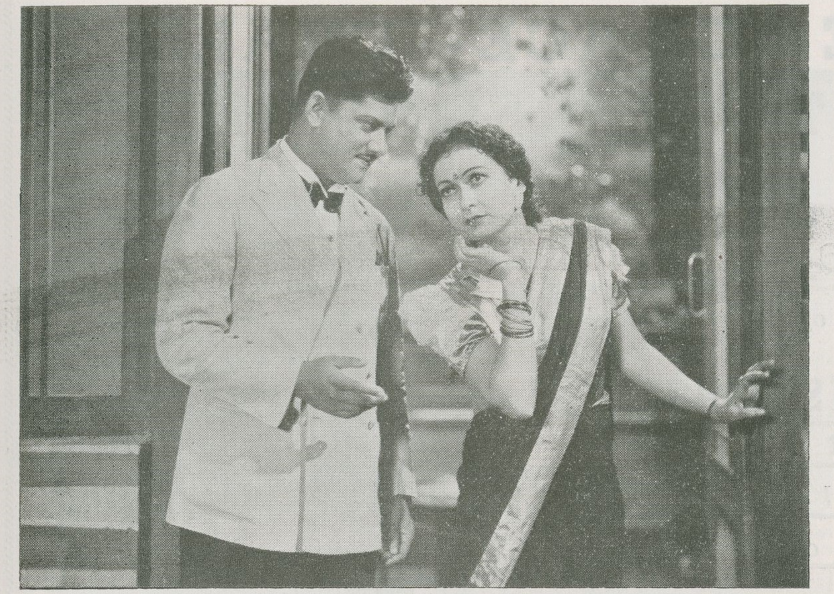
Northern India: **Shree Saraswati Talkie Distributors,** Delhi.
Sindh:- **CINE TRUST, Bunder Road, Karachi**

NEXT

BHAIJAN

Directed by **Wajahat Mirza Changezi**

THE UNITED FILMS,
JYOTI STUDIOS,
Kennedy Bridge, BOMBAY



When Baburao Pendharkar looks tantalizingly at Leela Desai in "Nagad Narayan" a comedy of New Huns Pictures, the girl is compelled to think of Air Raid Precautions.

gone away after leaving behind this foul heritage.

A few fans seem to be doing their bit. I almost sympathise with their helplessness. The enormity of the task before them staggers me. For three solid hours a crowd has been filling the air with breathing, smoking and beetle aroma. The calculation is quite simple. 14,000 ft. of the picture, 1000 ft. of the trailer, 10 minutes of the interval, which is equivalent to 900 ft. of the film, grand total nearly 16,000 ft: speed 5400 ft. an hour: so just 2 minutes short of 3 hours' running period. Quite easy, Doctor Watson.

The lack of fresh air in the hall is no longer an unsolved mystery. I gasp. The better half is feeling worse. But she courageously clings on. She gives me a pale smile—almost like that of Leela Chitnis. Indeed all women in the hall seem to be smiling the same way. Their male companions seem to be smiling back still more woefully—almost like Ashok Kumar after being jilted by Leela Chitnis. When will the picture begin!

LAP BABIES ALSO PROTEST

Anything to distract attention from the choking atmosphere? What is this? My neighbour is slowly taking off his coat, thus liberating an exhilarating amount of stale perspiration. It is no longer any use my keeping my nose covered with a 'kerchief. The man in front is discussing politics with his neighbour and, presumably for inspiration, is continuously taking off and putting back his cap on his well-oiled head, thus puffing out a constant supply of oily perspiration just under my nose. A shrill noise fills the hall. It appears some records are being played. Nobody seems to listen to them. Quite as well. There are other noises too. Some people in the 9 anna class have come to blows over a seat. A couple of people, far removed from the scene of the quarrel, are rolling up their sleeves to prepare for emergencies. Half a dozen lap-babes have started letting out plaintive wails and refuse even to look at the soothing breasts so lovingly offered. The man with the groundnuts, the man with the chai, soda, lemon cross my seat every minute. I pull back my legs every time to allow them to pass. There is hardly any place to stand between the various rows of seats. I am getting tired. I threaten one of the vendors to throw him out if he passes that way again. He stops, gives me a murderous look and passes on. At last the room is in semi-darkness.

Ashok Kumar becomes a thief and picks everything from a gold watch to a sweetheart in "Kismet", of Bombay Talkies.

ALLURE--GRACE--CHARM
VIVACITY PERSONIFIED!

★ **Shobhana Samarth**

In The Role of Her Career!

HINDUSTHAN
CINETONE'S
Scintillating
Romance............!

EYE-FILLING YARN
Woven Dramatically!

She LOVED
......with speed!

She LOST
.....with sorrow!

And Then? What
happened when She
- loved again and -
WOW!!!---

★ **Shobhana Samarth**

in

Worthy Successor To "MUD"!

"SWAMINATH"

Costarring:—

★ **PREM ADIB** ★ **K. N. SINGH**
Majid, Zilloo **Keki Adajaniya etc.**

* * *

Story & Scenario:
M. G. DAVE

Direction:
N. B. DESAI

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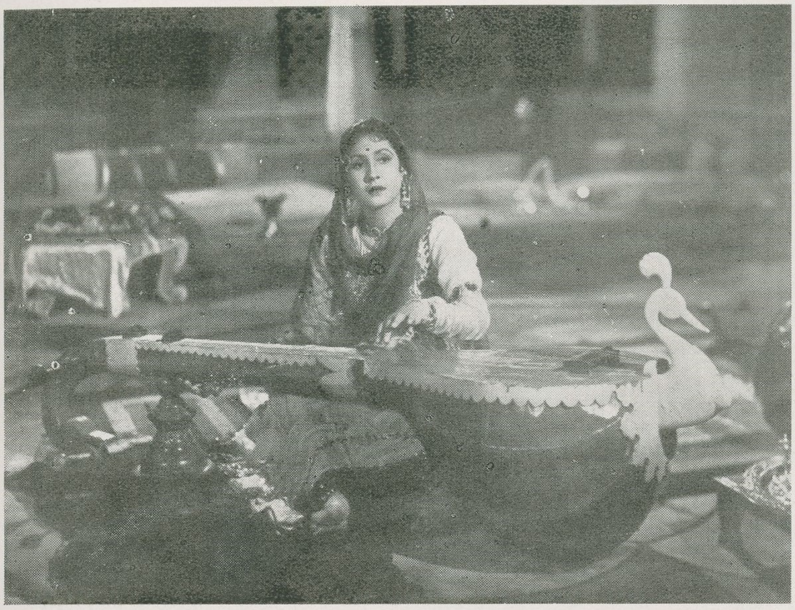


As " Chintamani " the singing girl, Khursheed gives some thrilling melody in " Bhakta Surdas ", a Ranjit picture.

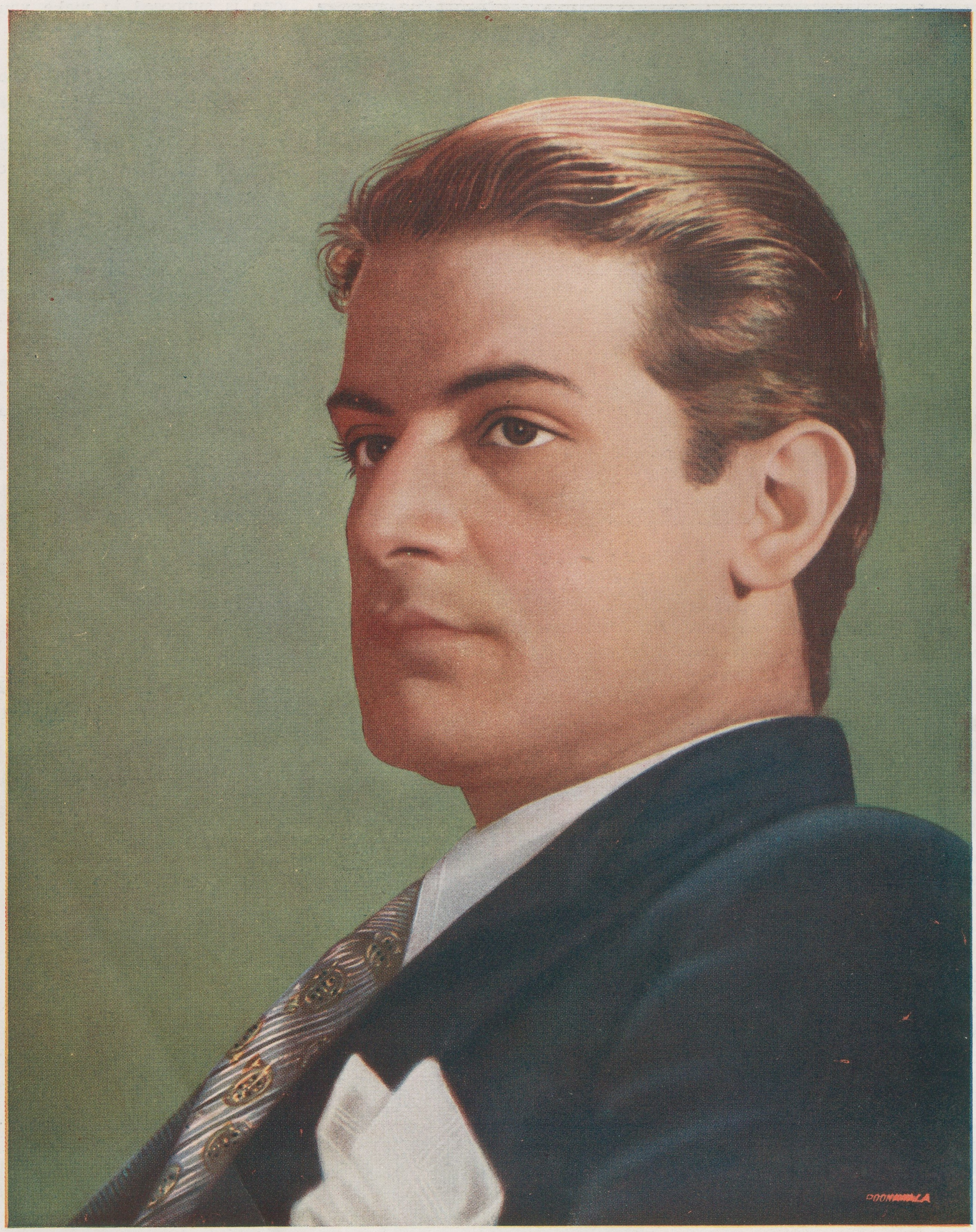
The slides which herald the picture have begun. The slides are dark and uninteresting. People talk and look sideways when the slide contains long closely written lines which cannot be deciphered easily. When the slide shows a well-dressed figure, the audience contemplates it and forgets to read the name of the advertiser. Either way the slide fails to advertise. But it does serve a useful purpose. At the advertiser's expense, it makes the eyes of the audience accustomed to darkness. So every one is satisfied.

And then the inevitable "trailer" follows. Luckily the Government has now guillotined the length of all trailers and reduced it to a maximum of 400 ft. But, before this act of mercy, there was the golden age of the producers, for the final worth of a picture was judged by the length of its trailer. Not for our Indian producers the few curiosity raising incidents of the trailers of the foreign films! Our producers are so fascinated by the worth of their pictures that every incident seems to them of utmost importance and thus in a trailer they attempt to show the whole picture. And often the trailers tell the story better than the whole picture. Even the songs are not left out, and complete songs at that: one of them is usually funny as it is sung by the protagonist who shoulders the burden of the humour in the picture; one is supposed to make you sob, as it is sung by the heroine while in a state of semi-hysteria, while a third one is attempted by the hero in a strain which leaves you guessing whether his heroine has just walked away on him or whether he is on his way to the bridal chamber.

You start getting tired of the trailer. You start getting tired of straining your eyes in trying to look round. You even start getting tired of the yawns which surround you. And then when there is nothing left even to feel tired of, as you are already completely exhausted, the picture begins—the picture for which you had struggled so much to purchase admission and suffered and waited so long to see—and when you read in the childishly stupid scrawl on the censor certificate: 13,999 ft, you feel that the end of the world has come.

That is the week-end holiday our picture palaces provide to a hard-working wage earner. And Baburao Patel asks one and all to see Indian pictures.

Protima Das Gupta stars in " Raja " a social comedy of Purnima Pictures



SHYAM —

A new comer to the screen, Shyam will be seen in Shalimar's "Mankijeet" a social story starring Neena and directed by Mr. W. Z. Ahmed.

PRATIGYA

Starring

MOTILAL

SWARNLATA

BABY MEENA

& OTHERS

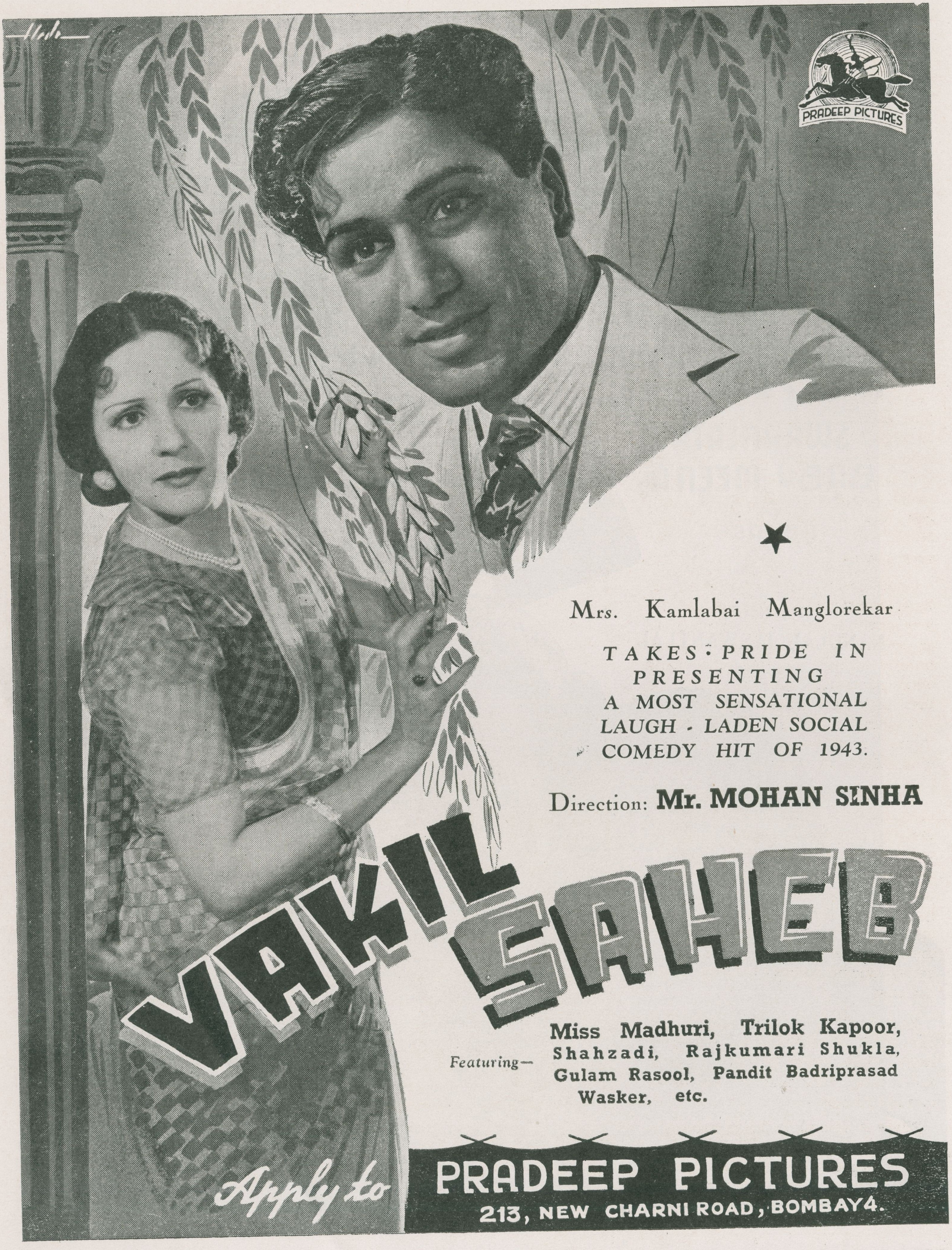
Directed by:

NANDLAL JASWANTLAL

A

CHITRA PRODUCTION

Distributors for Sind & Baluchistan: SHREE LAXMI FILM SERVICE, KARACHI



★

Mrs. Kamlabai Manglorekar

TAKES PRIDE IN
PRESENTING
A MOST SENSATIONAL
LAUGH - LADEN SOCIAL
COMEDY HIT OF 1943.

Direction: **Mr. MOHAN SINHA**

VAKIL SAHEB

Featuring— **Miss Madhuri, Trilok Kapoor,**
Shahzadi, Rajkumari Shukla,
Gulam Rasool, Pandit Badriprasad
Wasker, etc.

Apply to

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213, NEW CHARNI ROAD, BOMBAY 4.

Distributors For Sind & Baluchistan: **SHREE LAXMI FILM SERVICE, KARACHI.**

OUR REVIEW

"Ever Yours" Becomes Ever So Boring!

Snehaprabha Fails Miserably!

Poor Story, Poor Direction, And Poor Technical Work!

From the recent pictures which bored me stiff, "Ever Yours" stands as the most distinctive in my memory.

The Navyug Chitrapat have not yet produced any outstanding picture and one does not expect them to give a pleasant surprise. But with Snehaprabha's name starring one can not overlook the picture so easily, more so, because the girl had attained stardom in "Punar Milan" and "Pyas" and become very popular.

One expects an intelligent girl like Snehaprabha, who knows her way about whether with a producer or a director, to feature in something sensible. On the other hand what popularity she had gained in the previous screen appearances, she seems to have lost in "Ever Yours", a sillier picture than which it is difficult to imagine.

The plot of the story is old—almost ancient in its theme. An elderly husband, a young nagging wife, a kind young thing on the scene—of course in love with a fourth one, temptation of the elderly husband, his timely disillusionment and repentance, finally a re-union of the younger ones and a better understanding between the old ones.

You don't need a literary man like V. S. Khandekar to write this stuff. Any street barber can dole out a story like that on his usual shaving rounds.

There is nothing in the story worth a motion picture and it is surprising how producers like the Navyug Chitrapat could risk a picture on such a flimsy story material seeing that success is most vital to their very existence.

A SORRY AFFAIR ALL ROUND

The production values are as disappointing as the screen story. The direction is more puerile than mature. Photography is hopelessly bad and strains the eyes continuously, while the sound keeps jumping high and low without reason or rhythm.

EVER YOURS
(TUZACH)
Producers: *Navyug Chitrapat*
Language: *Marathi*
Screenplay & dialogues) *V. S. Khandekar*
Photography: *Annasaheb Gune*
Recording: *Chintaman Modak*
Music: *Dadasaheb Chandekar*
Cast: *Snehaprabha Pradhan, Vatsala Kumptekar, Salvi, Damuanna Malwankar etc.*
Released At: *Krishna Cinema,*
Director:
R. S. JUNNARKAR

Music of the picture is just so much noise created with the help of some musical instruments. The dialogues have literary flavour but the situations not being well-developed emotionally, the words fail to impress.

Snehaprabha Pradhan gives a very miserable show. At no stage in the picture does she show her old sparkling personality that brought her into the limelight in "Punar Milan" and other pictures. Her music is so low that one has to stretch his ears to pick up the words. She has, moreover, been photographed very unkindly with the result that she looks ugly and repulsive in big close-ups. If Snehaprabha gives a couple of more pictures like this, she will no longer need to be working for the screen.

Snehaprabha Pradhan disappoints rather badly for the first time.

Vijay, a new boy, who acts the hero—a poet in the picture—should perhaps be the last person to be selected for screen work. It is not in him—just not in him—the stupid way he has gone about in the picture. If they had wanted to show how stupid heroes look and act, then none better than Vijay could have been found.

Damuanna Malvankar acted a film producer in his usual slapstick way, but failed to create any laughter.

Salvi was quite good as the elderly mill-owner. Vatsala Kumptekar,——well, she was not worse than others.

It would be a waste of time to see "Ever Yours". And it would be ever so wise to save that money.

REMEMBER

When "filmindia" does not review a picture, it means that the picture has nothing worth seeing in it.

PUBLIC OF AMRAOTI ACCORDED A RIGHT ROYAL WELCOME to the DAUGHTER-IN-LAW and made her stay there for weeks together

POONA — SHOLAPUR — KOLHAPUR — BELGAUM
are preparing to welcome her
The FAVOURITE of EVERY HOME!

OLD ORDER CHANGETH
Yielding place to NEW
See the
HAPPY TRANSITION
and Paradoxical
JUXTAPOSITION!

Written & Directed by
Bhal G. Pendharkar

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सूनबाई

An India Film Circuit Release

SUNBAI
(NAVE-JUNE)
– old and new –

featuring
Chintamanrao KOLHATKER,
Dinker Kamanna, Sumati Gupte,
Vithal, Virag and Shanta Jadhav

INDIA FILM CIRCUIT'S LATEST

KALJUG

with
Nazir, Sitara, Kumar, Anuradha, Gope

A HIND PICTURE
now creating Records at
KARACHI & RAWALPINDI
Coming Attraction at
LAMINGTON TALKIES Bombay

INDIA FILM CIRCUIT Neelum Mansions, Lamington Road, BOMBAY 4.

The Greatest - Saint Picture of All Times!

Devotional — Thrilling — Sublime — Magnificent

गोरा कुंभार

The Saint of Saints Whom
Great Saints like DNYANESHWAR
and NAMDEO and SAVANTA MALI
Honoured and
GOD SERVED!

"GORA KUMBHAR"

Story by: **S. A. SHUKLA**,
★ *Music*: **KOREGAONKER.**
Camera: **Vasant Jagtap.**

'SELECT' Release
Now In 3rd MONTH At The SUPER (Bombay)

Starring 6 Stars of Repute

★ LALITA PAWAR ★ RATNAMALA ★ NANDREKAR
★ MAHINDRAKAR ★ SHAKUNTALA ★ BAPURAO PAWAR

Distributors:— SELECT SERIAL SUPPLY, BOMBAY, 4.

OUR REVIEW

"Kismet", Another Money-making Clap Trap !

Ashok Kumar Gives Another Good Performance !

Good Music Sustains Audience Interest

KISMET

Producers: *Bombay Talkies Ltd.*
Language: *Hindustani*
Produced By: *S. Mukherji*
Lyrics By: *Pradeep*
Scenario & Dialogues. *Santoshi & S. Latif*
Photography: *R. D. Pareenja*
Audiography: *S. B. Vacha*
Cast: *Ashok Kumar, Mumtaz Shanti, Chandraprabha, Mubarak, David & others.*

Released At: *Roxy, Bombay.*

Date of Release: *9th Jan.* 1943.

Director:
GYAN MUKERJI.

It is a pity that the Bombay Talkies, inspite of their substantial financial position today, should be producing silly, inconsequential pictures like: "Jhoola", "Bandhan" and "Kismet."

There is not the least doubt that these pictures have been wonderful money-makers and all praise to the men who make them, as making money is a difficult enough job at all times.

But a producing company enjoying, perhaps the largest amount of country-wide patronage and popularity, should debauch a golden opportunity to do some purposeful social work, which motion pictures can most effectively do, and stoop to producing cheap box-office clickers for the single purpose of giving dividends to share-holders or strengthening their own capitalistic existence, is a procedure at once nauseating and condemnable.

All these years, all that Rai Bahadur Chuni Lall, the Ex-General Manager of the Bombay Talkies with his super-sales acumen could brag about has been: "My boys have given a wonderful picture. It ran twenty five weeks in Bombay, fifteen weeks in Karachi, seventeen weeks in Delhi etc. It will bring in six lakhs as net profits etc."

That sort of a brag is hardly a matter of pride to a motion picture producer whose existence should have a much greater social purpose than merely making money for his share-holders.

With all his triumph that Producer S. Mukerji has achieved in producing a series of money-makers he has not been accepted as an intellectual whose work as a motion picture producer has ever benefitted society in general. The only trembling effort to his credit is "Naya Sansar" in which for the first time, Mukerji mustered up enough courage to depart from the usual rut and give something different.

It seems that Producer Mukerji and the Bombay Talkies are afraid of failing. Had it not been so, it is difficult to explain their continuous money complex from picture to picture.

It is high time that an educated man like Mukerji, with his huge following, takes a page from the life of Mr. V. Shantaram and musters up enough courage to risk a really purposeful production which would give to our people something more than a couple of hours of frivolous and harmless entertainment. He may make less money for his employers in doing so, but he will earn some prestige as a progressive producer as compensation, without which prestige the highly successful Producer S. Mukerji will at best remain merely a good and useful tool of his capitalists. And that is not much of a prize for an educated Bengali, with the culture and the traditions of his province behind him.

Mumtaz Shanti has come to stay on the screen, seeing her popularity in "Kismet" a social story of the Bombay Talkies.

HARSHADBABU M. BAROT

Presents

NEW YEAR MOVIE MARVEL

Kamal Pictures

SUBH-O-SHAM

Kamal Pictures

Directed by:—**K. L. KAHAN**

★★★

READY FOR BOOKING:— **THE PICTURE WITH A THEME APPEALING TO ONE AND ALL.**

A KAMAL PICTURE RELEASE

"DUNIA DIWANI"

Director **K. L. KAHAN.**

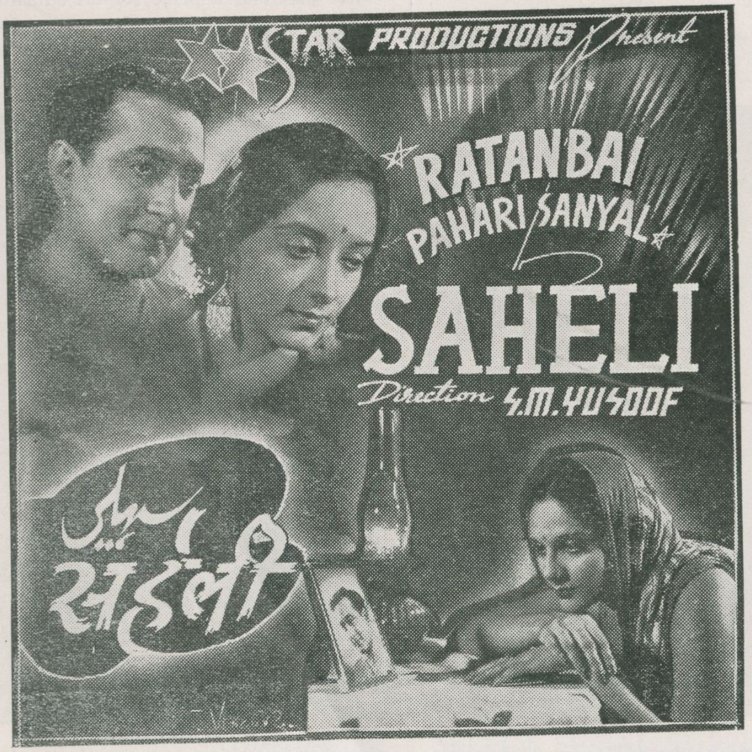
STARRING

★ ★ ★

ROMILLA, E. BILIMORIA, DILAWAR

★ **W. M. Khan, Sampson, Mannan, Bibi, Nawaz, Firoza, Anant, etc.** ★

Write to:— **KAMAL PICTURES,** Jyoti Studios, Kennedy Bridge, Bombay. 7.


STAR PRODUCTIONS present
RATANBAI
PAHARI SANYAL
SAHELI
Direction S.M.YUSOOF
سہیلی
सहेली

Produced by:—RATANBAI BEGG

NEXT CHANGE AT

THE

★ IMPERIAL ★

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Forthcoming Productions

'DASI'

Featuring:

RATANBAI & SULOCHANA

"DHARMA"

?

Booking: **STAR PRODUCTIONS,** *JYOTI STUDIOS, Kennedy Bridge* BOMBAY 7.

Nalini Jaywant radiates a new personality in "Adab Arz" a social story of Amar Pictures.

A CRIME THRILLER

Forgetting for a while this particular angle of motion picture production, "Kismet" meets all the demands of entertainment. It has thrills, drama, music, film technique and several other ingredients in keeping with the famous Mukerji recipe for a box-office hit.

Inspired by that American picture "Algiers", the hero of "Kismet" takes birth as a criminal—a handsome pickpocket who lives by his wits all the time

This aspect of the picture is also objectionable—more so because Rai Bahadur Chuni Lall of the Bombay Talkies has been all along an important member of the Bombay Board of Film Censors.

Under his very aegis, as it seems, the Bombay Talkies have produced "Kismet", a picture which glorifies a handsome criminal all throughout, makes light of his pickpocketing crimes, lends humour to his petty thefts and ultimately restores him to a waiting fortune and parentage not to mention the gift of a charming bride.

Which young man would not like to be a criminal and a pickpocket after seeing Ashok Kumar achieve all this glory and popularity in "Kismet"? Our censors never displayed a social conscience—they can't afford to have one in a nation of slaves—and when one of their own important colleagues produces a picture like "Kismet", it is perhaps good manners to wink at it and let it pass.

Let 'filmindia', however, record this protest for future reference.

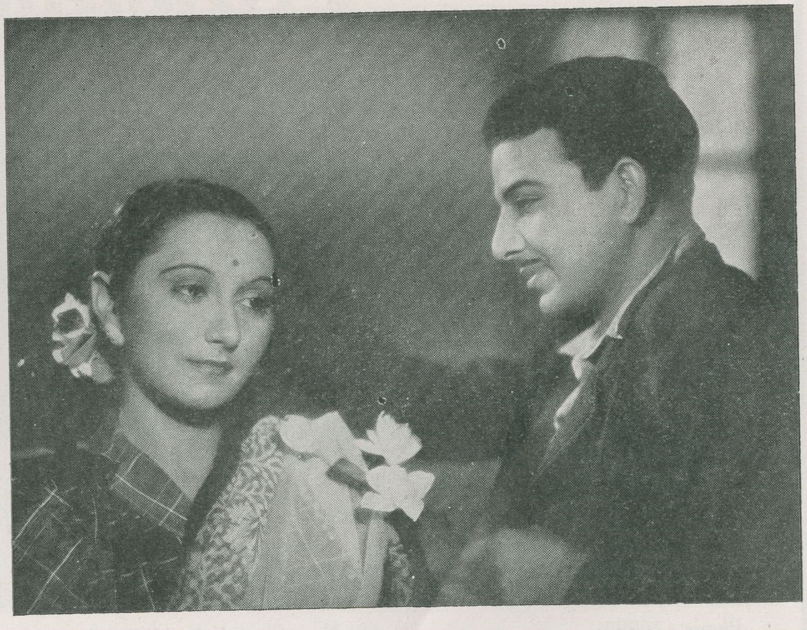
Shekhar, a professional crook, is let off from the jail for the third time. He is the chivalrous handsome criminal, popular with the girls and with the police.

He comes across the impoverished heroine Rani who is a stage actress. The stage belongs to a man called Indrajit Babu who, it seems, had done Rani's father in the eye once and robbed him.

Indrajit had two sons—but the elder one, who ultimately turns out to be Shekhar, the crook, is shown as having left his home in childhood—while the younger one lives with the father.

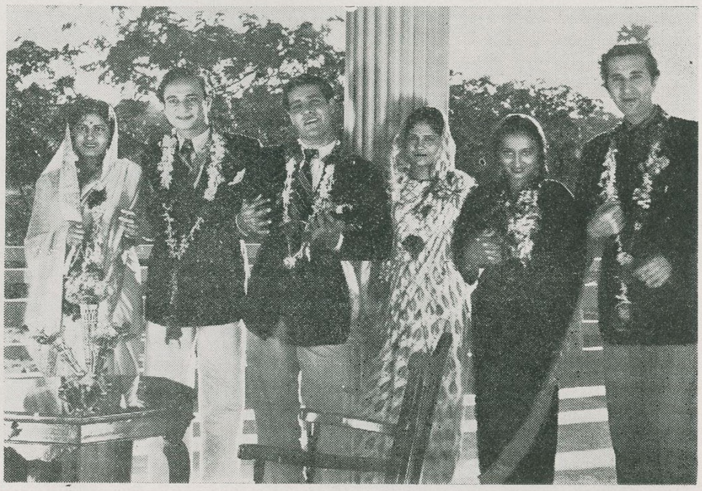
The story is built on continuous coincidences which Producer Mukerji wants us to keep on believing. Some of the easy situations are as follows:

FIRST: The hero meets the heroine's father and goes to the theatre of his own father to meet his own heroine ultimately.



Maya Bannerji and Karan Dewan give new romance in "The School Master" a social story of Sun Art Pictures.

1943 Musical and Sparkling Comedy Treat



R. S. LAKHANI
presents
DAWAT
(INVITATION)

Directed by **M. NAZIR** (Ajmeri)
(*Writer of* **Kardar's 'SHARDA**)

EASTERN PICTURES
NAIGAUM CROSS ROAD-
DADAR --BOMBAY. 14.

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Music: **VASANT KUMAR**

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SECOND: The hero robs his stepmother's necklace and goes to the heroine's house to secure it and ultimately lives there as a paying guest to fall in love with her.

THIRD: The heroine is indebted to the hero's father and is struggling to save her family home while the heroine's sister carries on an affair with the younger brother of the hero.

FOURTH: The heroine's younger sister, a heart-broken expectant mother, strays to the very forest where her own father—long lost—is found drinking under a tree. There is no one else in the forest, except he and his companion. And what a place for drinking—a lonely tree in a deserted forest!

FIFTH: The police inspector who always moves heaven and earth to arrest a notorious criminal and who gives a sermon on his duty as an officer of law and order, quietly allows the criminal to escape easily from his own car with handcuffed hands. Sounds like the conscientious Rai Bahadur Chuni Lall as censor, passing "Kismet" for public release despite its crime contents.

SIXTH: The heroine doesn't notice "Madan" tattooed on Shekhar's arm though in an earlier scene she dresses a wound on that arm once, nor does the police inspector know anything about that tattooed name till the last minute, though for police records all distinguishing marks on a criminal's body are noted down as a rule.

There are many such handy situations on which the story is built to make it as unconvincing and as illogical as possible. Only under an intellectual coma can "Kismet" be accepted as a motion picture story—so much has it been wrenched from realities of life.

After going through the usual crimes, thrills and chases, the hero ultimately decides to rob his father—without, of course, knowing his relation with the victim—of just enough money to pay for an operation on the heroine's leg.

The heroine has her leg cured, the hero is caught and released by his father, the heroine's sister recovers her lover—all in the last reel—and everything ends well with the two brothers getting the two sisters and the parents smiling their blessings.

What a glorious end to a career of crime!

And the picture is produced by a studio where Devika Rani, Maharshi Tagore's niece, is the Controller of Production; where the two Mukerjis pose as educated intellectuals: and where Rai Bahadur Chuni Lall, the General Manager, is an honoured member of the Censor Board.

What more guarantee do the people want for a picture to secure the hall-mark of respectability?

GOOD PRODUCTION VALUES

Coming to the production values, sound and photography are as good as usual.

A couple of musical tunes are very snappy and entertain fully. Pradeep's song compositions are superb—perhaps better than ever before.

As a crime thriller, the picture is suitably directed and well edited.

Ashok Kumar gives a very good performance and remains popular every minute on the screen.

Mumtaz Shanti seems to have secured more weight on her face and looks ugly in certain big close-ups. Her work, however, is quite pleasant.

V. H. Desai gives his usual slapstick and creates laughter.

Chandraprabha, a new comer, is quite a hopeful addition.

David gives a remarkably good performance as a pawn broker.

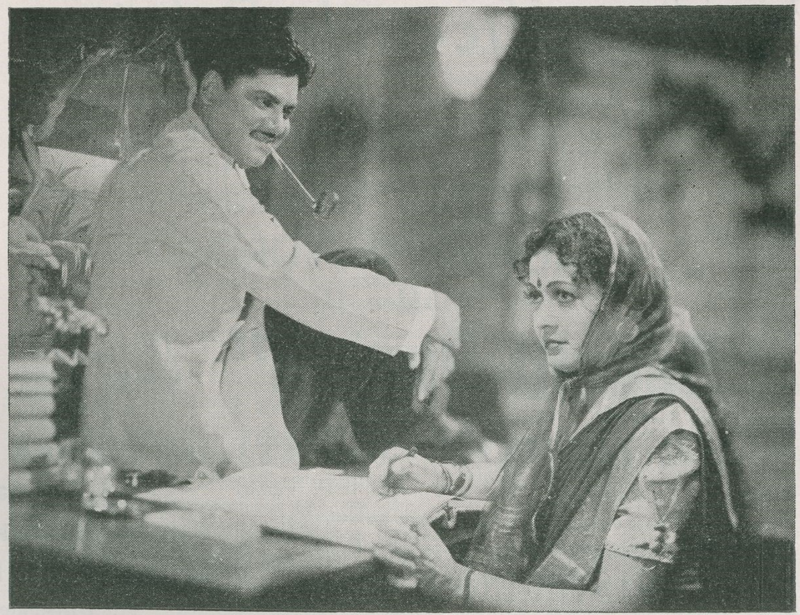
Shah Nawaz is not bad as the police inspector.

The dialogues are not remarkable, but quite suitable.

Well, the picture entertains practically throughout with a few moments of boredom. But the crime theme makes the picture unsuitable for growing minds.

DO YOU AGREE?

That a picture that glorifies a criminal is a social dis-service?



Baburao Pendharkar has that look of triumph over Leela Desai in "Nagad Narayan" a comedy of New Huns Pictures.

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MOHAN SINHA

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Shahazadi of "Jhoola" fame
Rajkumari Shukla, Gulam Rasool, Wazkar,
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OUR REVIEW

'Bhakta Surdas' Draws Huge Crowds

Popular Story Saves The Picture

Monica Desai's Excellent Performance

The story of Surdas is known to all. It has always provided a popular social plot to stage and screen writers and it has always drawn crowds of the devotionally-minded people.

On the stage—Hindi, Gujrati and Marathi—Surdas has become a classic and as such has always appealed to people, though the story development has been common throughout the different languages.

Ranjit, probably, wanted to be different from these popularly accepted versions and in consequence has made a feeble attempt to give a new complexion to the story, especially by giving it a socially progressive trend. While in conception, the Ranjit attempt is praiseworthy, in actual execution it is rather a poor effort.

The main objection is to be found in the irreverent and frivolous portrayal of Surdas in the first half of the picture.

Ranjit's Bilwamangal looks like an erratic play-boy of 1942 indulging frivolously in sex-play and not a budding poet whose lyrics were destined to be immortal.

Bilwamangal who was born to be great as poet and saint Surdas, even realizing that his early life presented a sharp contrast by his indulgence in physical pleasures of life, could not have stooped so low as to be a cheap modern womaniser that he has been shown to be. Even in his carnal desires and passions he would be expected to display a dignified restraint so characteristic of the old times when love had a more dignified and subdued technique of expression.

To see Ranjit's Bilwamangal dancing round the terrace holding Chintamani's hand like an overgrown school-boy rather outrages our emotional conceptions of love in the old times.

The men who portrayed this character in the present frivolous strain, should only recall the intimate relations between their own parents to realize how conservative and dignified must have been the old lovers' ways in the expression of their emotions.

BHAKTA SURDAS

Producers: *Ranjit Movietone*
Language: *Hindustani*
Story: *Gunvantrai Acharya*
Dialogues & Songs: *D. N. Madhok*
Cinematography: *Gordhanbhai Patel*
Audiography: *C. K. Patel*
Music: *Jnan Dutt*
Cast: *Saigal, Khursheed, Monica Desai, Nagendra etc.*
Released At: *Opera House, Bombay.*
Date of Release: *19th Dec.* 1942

Director:
CHATURBHUJ DOSHI

NOT A MODERN PROSTITUTE

Chintamani, the professional songstress, has become an immortal character because she inspired Bilwamangal to take the path of devotion, thus giving his lyrics a divine mission.

Prostitution is as old an institution as humanity and prostitutes have gone through different evolutions and transformations through the ages. Chintamani was not the type to be compared with our modern singing girls found in Hira Mandis and Chowri Bazaars. She was more fashioned after the famous courtesans of history like Mahananda, Vasantasena and others. Her approach, therefore, to her hereditary profession was more dignified and though acquiring wealth has been the underlying design for the prostitute's pattern of life, the prostitute of old put more grace and less frivolity in her trade. History reveals names of prostitutes who have been revered through ages. Chintamani belonged to this class and to show her indulging in childish and frivolous skipping on the terrace with Bilwamangal, which Director Chaturbhuj Doshi has made her do, at once becomes unconvincing and revolting.

Monica Desai gives the best performance in "Surdas".

In its essence the plot of the story is familiar and time-honoured. A gifted man, Bilwamangal falls in love with Chintamani, the singing girl, despite his being a married man. He forsakes his home and takes to Chintamani day and night. He writes lyrics for Chintamani to sing.

But Divinity had a different design for the gifted man blessed by the Muse. He was destined to be the vehicle of divine teachings and Bilwamangal soon reaches a climax in his overwhelming passion for Chintamani when he climbs up to her window with the help of a serpent thinking it to be a rope.

This shocks Chintamani who assists the divine plan by giving up

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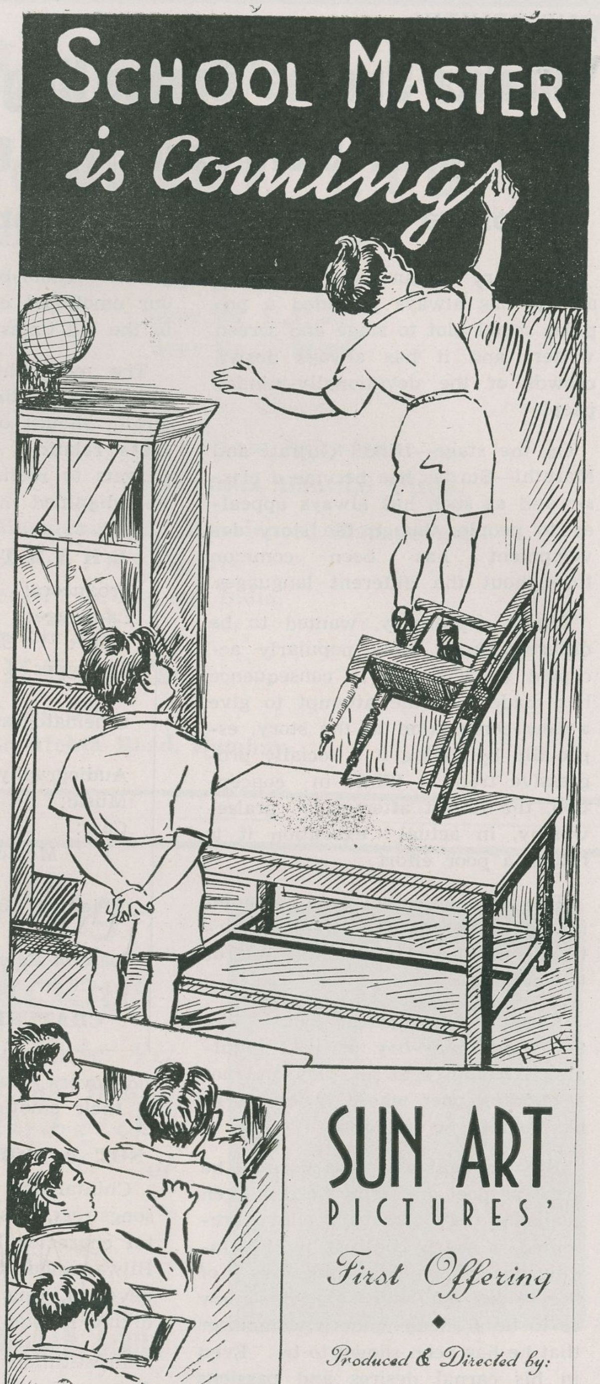

SUN ART
PICTURES'

First Offering

◆

Produced & Directed by:
C. M. LUHAR, B. Sc.

Featuring:
JEEVAN, MAYA BANNERJI,
Kaushalya, Karan Diwan, Gope.

Particulars From:
SUN ART PICTURES, TARDEO, BOMBAY.

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RAMNIKLAL MOHANLAL, BOMBAY, 4.

Bilwamangal and praying to him to follow his predestined mission of life.

Bilwamangal soon becomes Surdas and writes lyrics in the praise of the Lord. He travels from place to place and broadcasts the Lord's message collecting in his wake a huge crowd of devotees.

But one day he pursues a woman believing her to be Chintamani. That was a moment of temptation in his life and he decides to put out his eyes—the avenues through which sin usually enters the human mind.

Blind Surdas becomes a great saint and amidst divine appearances and miracles he writes lyrics in the praise of the Lord.

VERY POOR DIRECTION

Production values in the picture are too poor for Ranjit. The sound recording is not all that it should have been and the photography is definitely poor.

Once before, I had written that the technical work in recent Ranjit pictures has been degenerating consistently. "Surdas" provides another evidence in support of my previous statement.

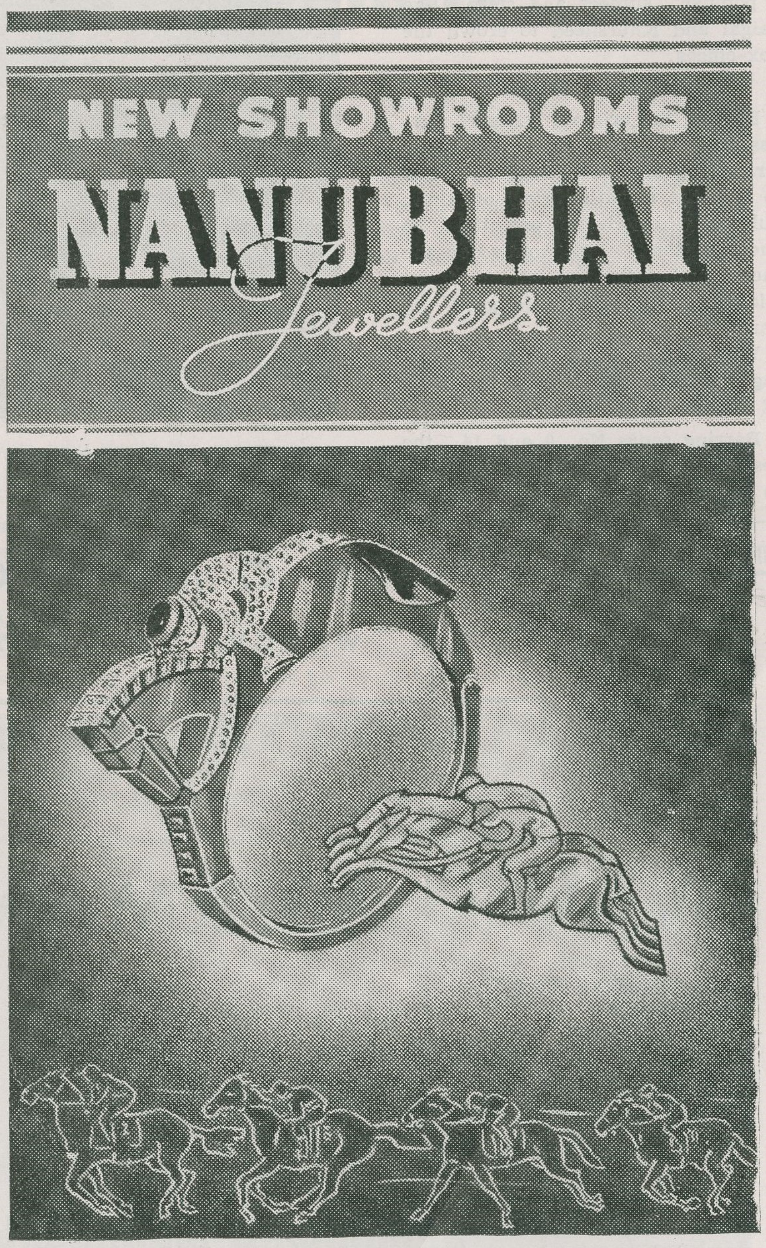
The direction of Chaturbhuj Doshi, to say the least, is completely unimaginative and dissatisfactory. In the early half of the picture he has given his main characters modern modes of behaviour and thus made them look frivolous and ridiculous.

In the latter half, a scene like Bilwamangal climbing up a serpent, which is a time-honoured highlight of the story, goes unnoticed because the director fails to bring the audience to a pitch of suspense and anxiety.

Likewise, the scene in which Chintamani inspires Bilwamangal to give up his old ways, though the scene is the most important key situation in the story, runs through the picture with the least pretensions of any deep human emotions. That scene completely fails.

It is, however, true that some deep pathos incidental to a few naturally pathetic situations in the latter half of the picture, helps the audience to be moved to tears and thus one feels a lot compensated for the unexpected frivolity pervading throughout the early part of the picture.

But after scrutinising carefully the director's work, I still feel that the psychological and philosophical demands of the theme went right over the head of the director and



115, ESPLANADE ROAD,
FORT, BOMBAY OPP. CLOCK TOWER.

when certain inherently emotional situations banged him on the head at times, he clean ducked himself out of them. That is not much to speak for an intellectual like Chaturbhuj Doshi, who had been given a chance of a lifetime to prove his ability as a director by being given a popular subject and stars like Saigal and Khursheed to crowd the box-offices.

SAIGAL'S MUSIC

Barring the original lyrics of Surdas, every other song is too badly written by Madhok. Madhok seems to lack the elevating glow of Hindu culture which is so essential in choosing the right words for the theme and the age of the story. Dialogues, however, are good in parts.

With Saigal and Khursheed leading the cast, one expected a feast of real music in "Surdas".

Barring songs No. 9 and 14, the rest of the music does not appeal to the people.

The sets in the picture were beautiful but they suffered from insufficient lighting.

Mrs. Kamlabai Manglorekar who is producing "Vakil Saheb", for Pradeep Pictures.

Inspite of several tunes being not attractive, when Saigal sings them music floats in the air and for the time being one can not help but be charmed. Saigal's acting, however, which was never much before, is much less in this picture.

Khursheed—poor girl—she has suffered because of the director. She is known to give good work usually, but, probably, she was not asked to do so in this picture.

The best performance in the picture is given by Monica Desai. She has a very sympathetic role to play in the mould of the traditional Hindu wife of Surdas, and she does full justice to it.

Nagendra becomes unnecessarily melodramatic at places.

Well, "Surdas" will still pull very well at the box-offices, because even Director Chaturbhuj Doshi can not make Surdas unpopular, the way he has made a home in every Hindu heart through generations.

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NANUBHOY VAKIL

Starring
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"FARMAN"

CAST
Sarojini, Anilkumar, W. M. Khan

DIRECTION :-
NANUBHOY VAKIL

Motorwali

Director :-
A. M. KHAN
Cast
Radha Rani, Amina, Sardar Mansoor, Prakash, S. Alam, Rafik, Ansari, Ahmed, Anvari, Ranibala

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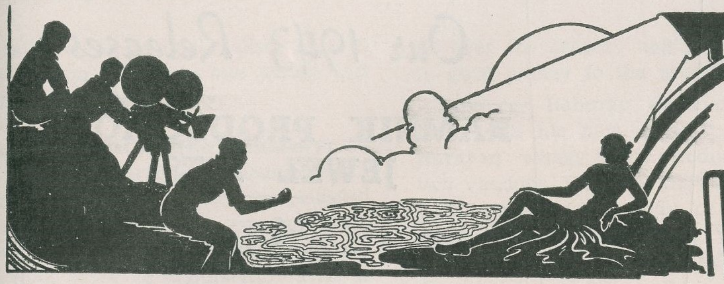

PICTURES IN MAKING

BOMBAY TALKIES (Bombay)

The quarrel over Amiya Chakrabarty has been concluded at the Bombay Talkies studios and Rai Bahadur Chuni Lall has gone out with the production unit under Producer Mukherjee. The last picture given by this production unit, 'Kismet', has been running extremely well at the Roxy Talkies and it seems that people are prepared to receive well anything that is given by this studio irrespective of what it contains.

At the studios Madam Devika Rani Rai is now in complete and undisputed charge of affairs and she will be soon taking up a social story for production and handing over the direction to Mr. Amiya Chakrabarty who has returned from his rest at Panchgani.

We are sure that Madam Rai will make the best of her opportunity and give us pictures in future more successful, yet more purposeful.

SHALIMAR PICTURES (Bombay)

Producer W. Z. Ahmed's maiden production 'Ek Raat' is bringing in good reports of tremendous success all over the country. In Bombay the picture had a remarkably good run at the Lamington Talkies and Producer Ahmed has every reason to pat himself on the back at the success of his very first picture.

At his studios in Poona Producer Ahmed is shooting "Prem Sangeet" and "Mun-ki-Jeet" both social stories and is busy on the paper work of "Undher Nagri", the third social subject which will go into shooting very shortly. In "Mun-Ki-Jeet" and "Prem Sangeet" that mysterious girl Neena will again be featuring.

RAJKAMAL KALAMANDIR (Bombay)

Producer-Director Shantaram has been up and doing all along and will go into direct shooting of his first picture "Shakuntala" in the first week of February. Choosing Chandramohan to act in the leading role of Dushyant and his own wife Jayshree to play against him in the title role of Shakuntala, Producer-director Shantaram hopes to make this picture one of the classics of the screen. With Dewan Sharar, the man who wrote the screen-play at his disposal there is every hope of the picture containing intensely dramatic situations which will keep the audiences gaping for hours on end.

FAZLI BROTHERS (Bombay)

Producer-director S. F. Hasnain is busy shooting 'Fashion' which he says is a streamlined story of modern times. The picture features Sardar Akhtar and Chandramohan and between these two superb artistes a lot of melodrama is created which, Producer Hasnain says, will be liked by the audiences all over the country.

During the next month Mr. Hasnain's younger brother, Mr. S. Fazli, will begin shooting of his second picture "Bhai Bahen", another social story of absorbing human interest.

RAJA MOVIETONE (Bombay)

Believe it or not. Producer-director Zahur Raja has completed 'Mazaq', his second directorial assignment in recent times. 'Mazaq' is a problem picture, though built in a comic strain. Producer Zahur Raja entertains very high hopes of this picture and immediately he

Shahzadi and Gope make a prize comedy pair in "Haso Haso-E-Duniya-wallo", a comedy produced by Soubhagya Pictures.

Acharya's 2nd offering

Uljhan

Featuring: SARDAR AKHTAR
MAZHARKHAN

YET ANOTHER

? ?

Played by: MOTILAL

●

NAVIN PICTURES'

Mahobat

Played by: MUMTAZ SHANTI,
MOTILAL, JAGDISH SETHI

Directed by: SHAUKAT HUSSAIN
(of 'Khandan' Fame)

●

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ASIATIC PICTURES (Bombay)

Producer-director Mazharkhan's social story "Yad" has been released in some parts of the country from where reports come that it has hit a high mark of popularity. That is as it should be. And now Mazharkhan will be concentrating on a new subject, again a social story, for his future activity.

KAMALROY PICTURES (Bombay)

Mr. Raghupat Roy of Delhi has recently come down to Bombay to produce a picture on Hindu-Muslim unity. His maiden production will therefore be 'Akbar The Great', a costume picture, extolling the virtues of unity between the two sister races in India.

The story of this picture has been written by that well-known international writer, Dewan Sharar, and the picture will be directed by Mr. J. K. Nanda. In the title role will be found Kumar, that inimitable artiste who made a name in 'Puran Bhakt'.

NEW HUNS PICTURES (Bombay)

"Damaji" has had a successful run all over the country and is bringing in good money to the producers.

Producer Baburao Pendharkar is busy with his new picture 'Nagad Narayan' which he is producing in two versions, Hindi & Marathi. This is a marvellous comedy of topical situations written by Mr. Vishram Bedekar who is incidentally also directing the picture.

With Lila Desai and Baburao Pendharkar taking the main roles, the picture is expected to pull very well all over the country.

ACHARYA ART PRODUCTIONS (Bombay)

Producer-director N. R. Acharya, after his success in 'Kunwara Bap', has been waiting for some time and now he has started producing once again. This time it is, again, a comedy which he has not yet christened, but it features Anjali Devi and Motilal and because it has something to do with a bride secured through the advertisement columns of a newspaper, we can well understand that the whole affair must be rather humorous.

NAVYUG CHITRAPAT (Poona)

"Ever Yours" which was released at the Krishna Talkies did not prove so popular as was expected by the producers. The main reason seems to be that the picture was produced in a rather slip-shod manner and it therefore did not appeal to the audiences.

At the studios in Poona, they are shooting another social picture called 'Pahili Manglagaur' featuring Snehaprabha Pradhan and we hope that this picture will get a better reception from the public than their previous one.

SILVER FILMS (Bombay)

Producer-actor Kumar is busy with a second social picture called 'Bhalai'. He has quite forgotten about 'Jhankar', his maiden production, and he says that 'Bhalai' is going to be ten times better than the previous one. With Prithviraj and Sitara in the leading roles, Kumar may not be far wrong in his assessment.

SRI RANJIT MOVIETONE (Dadar)

"Surdas" which was released at the Royal Opera House has been pulling huge crowds due to the theme of the picture being traditionally popular.

At the studios they have a number of productions in making, the prominent amongst them being: "Kalidas", "Sati Parvati" and "Andhera", dialogues and songs of which have been written by that well-known screen writer Pandit Indra.

There are also many more pictures under production viz: "Bansari", "Tansen", "Mamta" etc.

KARDAR PRODUCTIONS (Bombay)

By the time this issue is in hand, Kardar's first picture for Kardar Productions, "Sharda", will have been released at the Minerva Talkies in Bombay. This picture has run very well at Karachi, Hyderabad and Sukkur and created new records in box-office takings at all these stations. Every one in Bombay expects this picture to do equally well at all other key stations as "Sharda" is a streamlined comedy conceived and produced with modern ideas.

Veena Kumari is not happy between Motilal and Hari Shivdasani in "Pratigya" a Chitra picture, seeing the wine glasses about.

At the studios young directors Sadiq and Sunny have finished half of their maiden attempt 'Namaste' while Producer Kardar has begun a third one called 'Kanoon' which he expects to complete within another two months.

After 'Kanoon' has been completed, Producer-director Kardar will take up his ambitious costume subject "Shah Jehan" the story of which has been written by Dewan Sharar.

PRAKASH PICTURES
(Andheri)

"Panghat", a social story, featuring Ratnamala and Prem Adib has been completed and will be seen on the screen very shortly.

At the studios Director Vijay Bhatt has begun the shooting of "Ram Rajya", their next costume subject, which they are producing on an ambitious scale.

KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri is difficult to get at, for good or for bad, as he is a very busy person. No one really knows how many pictures he is producing and where, but some of the names, if they are of any interest to the readers, are as follows: "Mohabbat", "Parsuram"—oh! never mind, there are many more. When they all come you will know about them.

SOWBHAGYA PICTURES
(Bombay)

Director Khosla, Producer Harish and Actor Hari Shivdasani have all collaborated in producing 'Haso-Haso-E-Duniyawallo', a social comedy which was released at the Novelty Talkies in Bombay recently. It was received very well by comedy lovers and it is likely to run pretty long at the said cinema.

The next picture that will be taken up by these three people will also be a comedy featuring Motilal, and it will be directed by Mr. Hari Shivdasani.

NATIONAL STUDIOS (Bombay)

"Jawani", a social story, directed by Vajahat Mirza was released at the Swastik Talkies but the picture is reported to have got a rather lukewarm reception.

They have two more pictures in hand viz: "Lalaji", "Apna Paraya", and they will take their turn at the theatre very shortly.

UNITED FILMS (Bombay)

The shooting of their first picture called "Ghironda" is going on steadily and with Sheikh Mukhtar and Anis playing the main roles, the producers expect the picture to be a very successful draw at the box-offices.

BHARAT PICTURES (Bombay)

Under the efficient management of Mr. Choksi, who is never tired of boosting his pictures in one way or another, this distribution office is steadily releasing pictures after pictures which had accumulated with them for some time now. Immediately after 'Ek Raat' has completed its run at the Lamington Talkies, they will be releasing "Swaminath", a picture which has been lying with them for some time now.

EXCELSIOR FILM EXCHANGE
(Bombay)

Distributor Lim Billimoria is once again in the news as he is reported to have purchased or secured the rights of "Tasveer", a social comedy produced by Atre Pictures. This picture is based on a well-known Maharashtrian stage-play and they say that it will set new standards in comedy productions in India. We hope it does not prove merely a comedy at the box-offices because we always mean well in case of Mr. Lim Billimoria.

POORNIMA PRODUCTIONS
(Bombay)

Producer-director-actor Kishore Sahu says that his new picture 'Raja' is going to be a hit amongst all the hits produced so far. We can quite believe him seeing the hit that he himself is with Protima Dasgupta, his main lead in the picture. We hope that Kishore Sahu keeps his promise at whatever cost.

CHITRA PRODUCTIONS
(Bombay)

"Kisi-se-na-kahna" has been released in different cities in the country but is awaiting its opportunity for a city release in Bombay. In the meanwhile Producer Gvalani has completed "Pratigya" featuring Motilal and Swarnalata. That takes Producer Gvalani into a third production while his very first one has not yet been released in Bombay. Anyway, we wish him all luck.

Mukesh wooes her with a present, but Sitara looks at him carefully in "Dukh Sukh", a Ranjit social.

PRADEEP PICTURES (Bombay)

This company is chaperoned by Mrs. Kamlabai Manglorekar and she is producing "Vakil Saheb", a social comedy as the maiden production. The picture is now ready and is awaiting release at different stations in the country.

D. R. D. PRODUCTIONS (Bombay)

Director J. K. Nanda is now working in the last set of 'Ishara', the story of which has been written by Dewan Sharar. Featuring Prithviraj, Jagdish and Swarnalata, the picture is reported to have become a good all-round affair and Producer Dady Wadia says that, happen what might, he will make money in it.

ANAND BROTHERS (Bombay)

Director Anandkumar who shot into news because of his successful work in "Gora Kumbhar", a devotional subject in Marathi for Chhaya Pictures, has now become a producer himself. His first is a social story called "Zamin" and they say that it has a socialistic background behind a very human problem. We expect Lalita Powar to be featured in this picture. If she is not, it will be a surprise.

EASTERN PICTURES (Bombay)

Producer Ramzan Lakhani has completed his second story called "Dawat", under the direction of Mr. M. Nazir. This producer is now preparing for a third one called "Bhai", another social story probably based on the traditional love theme between a brother and a sister.

FAMOUS CINE LABORATORY (Bombay)

Mr. Shiraz Ali Hakim, the enterprising proprietor of this concern, is reported to have secured the India Cine Laboratory and hereafter all the processing at the new laboratory will be under the personal management of Mr. Shiraz.

STAR PRODUCTIONS (Bombay)

Producer Ratan Bai Begg has washed her hands off "Saheli" which she has already turned into a paying problem by securing minimum guarantees for the picture. She is now busy with a new picture called "Dasi" which is a social story featuring herself and Sulochana. The way Ratan Bai goes about her production work, we feel that one of these days she will land herself as a very successful producer in the country and will compete with the male producers now obtained.

SWASTIK INDIA LIMITED (Bombay)

This distribution office under the smart management of Mr. Pandya will be shortly releasing a social picture called "Badalti Duniya" produced by Murari Pictures.

It is reported that the Swastik India have also secured the distribution rights of 'Ishara', the maiden picture of D.R.D. Productions and they expect to release this picture at the Swastik Talkies in Bombay very shortly.

MOHAN PICTURES (Andheri)

Under the banner of Ramnik Productions these producers are producing a picture called "Rekha" which is a social story featuring Leela Chitnis. This picture is expected to be completed by the end of the next month, and thereafter the producers will depart on a very ambitious programme of two or three more social pictures, a couple of them featuring Ashok Kumar.

INDIA FILM CIRCUIT (Bombay)

This distribution office will be shortly releasing a social story in Marathi called 'Sunbai' which has been lying completed with them for some time now.

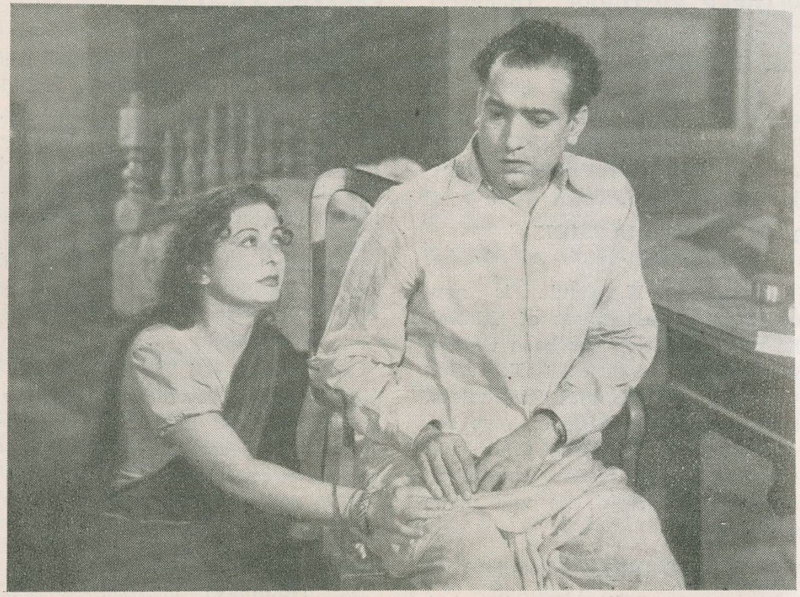
SUN RISE PICTURES (Bombay)

Producer Vishnu Kumar Vyas is rather a fast one at production. He has got a number of pictures in making and they are called "Duhai", "Ghalib", "Naukar", "Din Ratt", and still another called "Nargis". Among the stars which he can claim are Nur Jehan, Shanta Apte, Shobhana Samarth, Chandramohan, Yakub and many others. Altogether it is a huge mix up of motion picture production and when Producer Vyas comes out of the whole affair, we shall all heave a sigh of relief with him.

SELECT SERIAL SUPPLY (Bombay)

Their recent release, under the

Aroon tries to beat Shobhana in "sweet" expression in "Saveira", a social release of Supreme Films.



In "Inkar", a Laxmi picture, Leela Desai and Pahari have a grim situation.

personal management of Mr. Bachubhai Raval, "Gora Kumbhar" has been running very well at the Super Talkies in Bombay. It is a devotional story featuring Lalita Powar and Mahindrakar, and it appeals intensely to the devotionally-minded people.

SUN ART PICTURES (Bombay)

Producer-director Chimanlal Luhar is reported to have completed his first picture for this company called "School Master". Mr. Luhar entertains very great hopes about the success of his picture and we hope that all these hopes are borne out.

KAMAL PICTURES (Bombay)

This is a new production company recently formed and their first production is called "Duniya Diwani" featuring Romilla.

The picture is expected to be completed in a couple of months and when it is released, we shall tell you what it is all about.

AMAR PICTURES (Bombay)

"Paigam", a social story with a dance theme, featuring Sadhona Bose and Surendra has been completed by these producers and the picture is expected to be on the screen very shortly. Director Bulbul Desai is very enthusiastic about his maiden effort at direction, and he feels that the picture will be well received by the people.

"Adab Arz", another social story is also well on way under the personal supervision of Director Chowdhury, while two new productions which are scheduled to be produced are called "Biradari" and "Miss Hitler".

WARNER BROS. (Hollywood)

The Warner establishment in India is expecting a number of pictures for the 1943 season. This firm in Hollywood has been so far known for giving purposeful productions with very human themes which have thrilled millions all over the world. As a matter of fact this is perhaps the only firm of producers who have in a large way understood the social purpose of motion picture production and they often harness their production activity to human welfare.

The pictures which will be released in Bombay very shortly are: "That gal's here again", featuring Ann Sheridan the 'oomph girl; "The Gay Sisters", featuring Barbara Stanwyck (which picture is already on the screen); "Across The Pacific", featuring Humphrey Bogart; "Desperate Journey", featuring Errol Flynn and "Yankee Doodle Dandy", featuring James Cagney.

"Handsome" Rama Shukul and Sitara make a splendid team in "Dukh Sukh", a Ranjit picture.

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